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James Francis Cooke

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Music Magazine

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THE ETUDE MUSIC MAGAZINE

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"Music for Everybody"

VOLUME LII, NO. 7 JULY 1934

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SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

ANNOUNCEMENTS

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor JAMES FRANCIS COOKE
PUBLISHED BY THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.
Assistant Editor EDWARD ELLSWORTH HIPSHER

Vol. LII, No. 7 PRINTED IN THE UNITED STATES OF AMERICA JULY, 1934

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

ADOLFO BETTI

MILKA TERNINA

ADOLFO BETTI, eminent as violinist and musicologist, and for a quarter of a century the leader of the world-famous Flonzaley Quartet, recently received the Coolidge Medal for Services to Chamber Music, at the annual Founder's Day Concert at the Library of Congress at Washington, D. C. Mrs. Elizabeth Sprague Coolidge presented the medal in the presence of the diplomatic representatives of Italy and Switzerland.

THE SYMPHONIC SEASON at Venice has been inaugurated by a concert with the baton in the hand of the Greek conductor, Mitropulos. A feature of the event was Respighi's *Toccata for Piano and Orchestra,* for which Mr. Mitropulos took his place at the keyboard as soloist.

THE FREDERIC CHOPIN HIGH SCHOOL OF MUSIC, of Warsaw, Poland, has recently celebrated its first half a century of service to the musical art of Poland.

A GENUINE JOSEPH GUARNERIUS violin is reported to have been recently purchased from a London pawnbroker, for thirty-five shillings (about seven dollars, American money). John Ireland, Worthing's musical director, is the lucky owner of the instrument, of which the authenticity is said to have been confirmed by an expert.

NAUMBERG PRIZE WINNERS in the recent auditions were Ruby Mercer, lyric soprano from Ohio, and Joseph Knitzer, violinist of New York. They will have New York début recitals in the coming season, financed by the Naumberg Foundation. There were one hundred and twenty-six contestants.

ABU HASSAN, a humorous opera by Carl Maria von Weber, had what is believed to have been its first performance in America, when it was presented on March 23rd, with the MacDowell Club of New York City as sponsor. The English translation was done by John Alan Haughton.

"THE UNION PACIFIC," an American ballet, with the libretto by Archibald MacLeish and the musical score by Nicholas Nabokoff, had its world premiére when presented on April 7th, at the Forrest Theater of Philadelphia, by the Monte Carlo Ballet Russe.

DR. KARL BÖHM

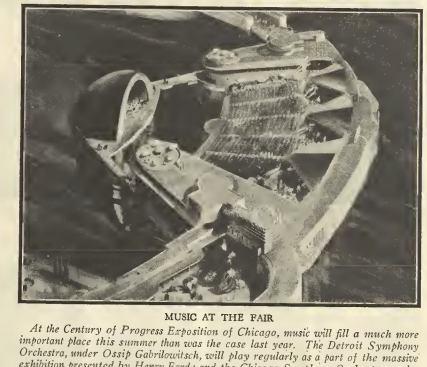
DR. KARL BÖHM has been appointed by the directors of the Dresden State Opera to be Generalmusikdirektor of that famous musical theater. He succeeds Fritz Busch, who held this much coveted position for eleven years till displaced through political exigencies. Dr. Böhm already has made himself widely known because of the fine work done at the opera houses of Munich and Hamburg, especially in the interpretation of Wagner's works.

THE CALCUTTA SYMPHONY ORCHESTRA had on a recent program the *Overture to "Rienzi"* by Wagner, the "Unfinished Symphony" of Schubert, the "Piano Concerto in C minor" of Saint-Saëns, and Sir Charles Villiers Stanford's setting of Tennyson's poem, "The Revenge." In the latter a mixed chorus sang with an orchestra for the first time in that city.

THE FIRST CZECHOSLOVAKIAN FESTIVAL of Chamber music was held at Bad Liebwerda from June 28th to July 1st. Modern works of native and foreign composers were presented.

EDGAR STILLMAN KELLEY'S seventy-seventh birthday was celebrated on April 14th, when the faculty and students of Miami University and of Western College and the citizens of Oxford, Ohio, united in doing him homage. In the evening the choral organizations of the two colleges joined in a performance of Dr. Kelley's masterpiece, the mystery-oratorio, "Pilgrim's Progress."

THE WAGNER-MOZART FESTIVAL of Munich will begin on July 9th and last till August 26th. There will be two cycles of "The Ring," along with performances of "Tristan and Isolde," "Die Meistersinger," "Lohengrin" and "Parsifal," representing Wagner. Mozart works to be given will be "The Marriage of Figaro," "Don Giovanni," "The Magic Flute," "Cosi Fan Tutte," and "The Abduction from the Seraglio."



MUSIC AT THE FAIR

At the Century of Progress Exposition of Chicago, music will fill a much more important place this summer than was the case last year. The Detroit Symphony Orchestra, under Ossip Gabrilowitsch, will play regularly as a part of the massive exhibition presented by Henry Ford; and the Chicago Symphony Orchestra, under Frederick Stock and Eric Delamarter, will play twice daily for ten weeks, in the elaborate new open air "Swift Bridge of Service" at 23rd Street, as shown.

CAIRO, EGYPT, has lately completed a brilliant season of French opera, with M. Fichelet as conductor and M. Gabriel Grovlez as artistic director.

MRS. H. H. A. BEACH was honored on April 24th when the National League of American Penwomen, in convention at Washington, D. C., gave a Golden Jubilee Musical Festival in recognition of her fifty years of activity in the world of music. Mrs. Beach was especially recognized at the musicale given in the East Room of the White House by the composers of the organization, when Mrs. Roosevelt gave to her a personal greeting.

"MUSIC NEWS," our virile contemporary of Chicago, celebrated with the issue of April 5th, its Silver Anniversary. Our heartiest congratulations and best wishes for another quarter of a century of superb service to the musical art of America!

OTTO H. KAHN, financier, art patron, and for many years the Chairman of the Board of Directors of the Metropolitan Opera Company of New York, died in that city on March 29th, at the age of sixty-seven.

M. ISIDOR PHILIPP'S thirty years of service as a professor at the Paris Conservatoire has been celebrated by a banquet of the old students of this institution so famous in the musical world. M. Philip received a medal commemorative of his great service to many students.

MILKA TERNINA, the renowned Croatian soprano, celebrated on December 19th, at Agram, Jugoslavia, her seventieth birthday. From 1896 to 1906 she was a leading soprano at the Metropolitan Opera House. On February 4, 1901, she was the *Tosca* of the first performance of Puccini's opera at the Metropolitan; and, on Christmas Eve of 1903, she was the *Kundry* when, in spite of legal protests of Frau Cosima, the Metropolitan gave to "Parsifal" its first performance outside of Bayreuth.

BERLIN'S MUNICIPAL OPERA has been taken over by the Reich Government and its name changed from Städtische Oper (Municipal Opera) to Deutsches Operahaus (German Opera House), which was its original name.

HANSON'S "MERRY MOUNT" has had a gala performance at Rochester, New York, by the Metropolitan Opera Company, with the cast of the New York première, with the exception of Leonora Corona as Lady Marigold. It was a significant home-coming event, as Dr. Hanson's opera is dedicated to George Eastman, founder of the school over which the composer presides and donor to Rochester of the great theater in which the performance was given.

HARL McDONALD'S orchestral suite, "Festival of the Workers," in three movements, represented American composers, on the "Concert for Youth" program of the Philadelphia Orchestra, on April 26th, with Leopold Stokowski conducting. It was given, as an extra number, also on the seventh pair of concerts of the regular season.

ORCHESTRAS IN OPERA will be a feature of the 1934-1935 season. The Philadelphia Orchestra Management has announced to its subscribers that ten pairs of evenings of the coming season will be devoted to opera; and the Cleveland Symphony Orchestra, which gave a single opera, "Tristan and Isolde," last season, announces six evenings of opera for the coming winter.

THE WAGNER SOCIETY of Amsterdam, Holland, recently celebrated its fiftieth anniversary, with performances of "Tannhäuser," in the Paris version, with Erich Kleiber conducting.

JOHN C. DEAGAN

JOHN C. DEAGAN, founder and president of J. C. Deagan, Inc., of Chicago, died April 28, at Hermosa Beach, California. Mr. Deagan was a moving spirit in the adoption of A-440 as a standard concert pitch. Also he developed a primitive and ineffective xylophone into the fine instrument used in the modern orchestra; he produced the first set of perfectly tuned "orchestra bells"; and he was the inventor of the Tubular Bell Tower Chimes heard in so many modern organs.

(*Continued on page 443*)

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of THE WORLD'S BEST KNOWN MUSICIANS

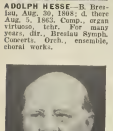
This series will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued. Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.

ADOLPH HESSE—B. Breslau, Aug. 30, 1805; d. there Aug. 5, 1863. Comp., organ virtuoso, tchr. For many years, dir., Breslau Symph. Concerts. Orch., ensemble, choral works.

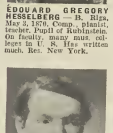
EDOUARD GREGORY HESSELBERG—B. Riga, May 3, 1876. Comp., pianist, teacher. Pupil of Rubinstein. On faculty, many music colleges in U. S. Has written much. Res. New York.

ERNEST GEORGE HESSER—B. Crestline, O., Feb. 25, 1885. Baritone, choral cond., pub., schools music authority. On executive board, Nat. Ass'n. of Mus. Dirs. Cincinnati Public Schools.

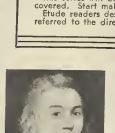
RICHARD HEUBERGER—B. Graz, Styria, Jan 18, 1850; d. Vienna, Oct. 27, 1914. Dramatic comp. Pres. 1876 cond. and music critic in Vienna. Wrote operas, orch. and choral works.



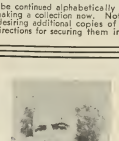
ALFRED VALENTIN HEUSS—B. Chur, Switz., Jan. 27, 1877. Musicologist, critic. Studied at Stuttgart and Munich. Has done important editorial work. Dir., Bach Society, Leipzig.



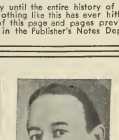
HOBART D. HEWITT—B. Burlington, N. J., March 15, 1851; d. there Mar. 30, 1923. Comp., cond., teacher. Was on staff, Theodore Presser Co. Wrote pieces for piano and violin.



JAMES HEWITT—B. Dartmoor, England, June 4, 1770; d. New York, 1827. Comp., violn., cond., mus. pub. From 1792, active in N. Y. and Boston. Wks. very important in early Amer. mus.

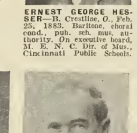


JOHN HILL HEWITT—B. New York, July 11, 1801; d. Balt., Md., 1890. Comp., poet, publ. Son of James H. His many books helped to create the style of the American ballad.



THOMAS J. HEWITT—B. Croydon, England, May 14, 1830. Comp., writer, public school music educator. Welt Rosen in Eurland. Has written light operas, songs, piano pieces.

W. H. HEWLETT—B. Bath, Engl. Comp., pia., org., educator. Pupil Jedlicka and Pfitzner. Prom. in Toronto and Hamilton, Can. Has written anthems, piano pes., hymn tunes.



JULIUS HEY—B. Lower Franconia, Apr. 29, 1832; d. Munich, April 23, 1909. Comp., singing tchr. Wrote a method expounding Wagner's views on vocal training; also songs, duets.

HENRY HEYMAN—B. Oakl'd, Cal., Jan. 19, 1877; d. Palo Alto, Cal. Comp., violnst., tchr. Brought best to Paris Cons. Was life member, The Bohemian Club, San Francisco.

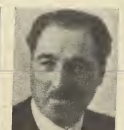
KARL HEYNANN—B. Pillau, Prussia, Oct. 6, 1851. Comp., pia., tchr. Ill health cut short a brilliant virtuoso career. Taught at Hoch Cons., Frankfort. Wrote piano pieces.

ELWOOD K. HEYSER—B. Alt. Vista, Mich., Nov. 30, 1863. Comp., cond., teacher, writer. Opus 1, "Water Lilies" Works include cantatas, anthems 2 symphonies (unis.). Res. Allentown, Pa.

ARTHUR HICE—B. Mt. Savage, Md. Concert pianist, lect., recitalist, tchr. Studied w. Matthay (London); Graebrich (Vienna), Scalero (composit'n.), (Curtis Inst., Phila.). Eur. trs. Res. Phila.

ETHEL GLENN HIER—B. Cuba, O. Comp., pianist, tchr. Studied in Cinn., Boston, and N. Y. Appearances as soloist in own works. Has pubd. piano, voice, ensemble music. Res. New York.

HENRY LEE HIGGINSON—B. S. Y., Nov. 18, 1834; d. Boston, Nov. 15, 1919. Banker, soldier, distinguished patron of music and educational projects. F'd'r (1881) of Boston Symphony Orch.



JOHANN BAPTIST HILDER—B. Switzerland, 1891. Comp.-cond. leader singing societies. Studied in Zurich and Cologne. Works: musical plays, 2 piano concertos, violin suite.

EUGEN HILDACH—B. Wittenberge-on-the-Elbe, Nov. 20, 1849. Comp., baritone singer. Began mu. study at age 24. Toured Germany. F'd'r singing school, Frankfort (1901). Has written sgs.

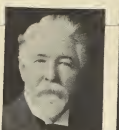
CAMILLO HILDEBRAND—Comp., cond. Pupil of Dvořák. From 1912 to 1919 cond., Berlin Philh., then cond. at Freiburg. For five years cond., Berlin Symph. Wks.: operas, songs, choruses.

HENRY HILES—B. Shrewsbury, Dec. 31, 1826; d. Worthing, England, Oct. 29 1904. Comp., writer, critic, organist, various churches. From 1885, ed., "Quarterly Musical Review." Wrote anth.

ARNO HILF—B. Saxony, March 11, 1859; d. there Aug. 2, 1905. Violin virtuoso. Pupil at Leipzig Cons. In 1892 became prof. there and leader, Brodsky Quartet, Conservatory. Wrote violin

EDWARD BURLINGAME HILL—B. Cumbridge, Mass., Sept. 9, 1872. Comp. Studied in Boston and Paris. His many fine works give him a place of honor among American composers.

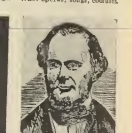
EDWIN HILL—B. near Sandy Springs, Md. Comp., pub. Founder of Fine Arts. Then took up music. Has written anthems, songs, duets, hymns, etc. Res. Phila.



JUNIUS WELCH HILL—B. Hinsdale, Mass., Nov. 18, 1846; d. Redlands, Calif., 1916. Comp., tchr. Studied at Leipzig. Was Prof. of Music, Wellesley College, 1884-97. Wrote part-songs.

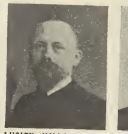
MABEL WOOD HILL—Amer. Comp. Early successful works were songs; since 1922, orch. works and special arrangements. Has arr. duet albums for quartet and str. orch. Res. New York.

MILDRED J. HILL—B. Louisville, Ky., 1867; d. 1916. Comp. Pupil of Wellesley and G. B. Cady. Has many pieces to her credit, especially as a writer of children's songs.



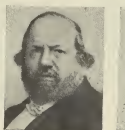
URELI CORELLI HILL—B. New York, 1887. (Or in there, 1873. Violinist. Pupil of Spohr. From 1893, concertmaster Music Soc., N. Y. (1894) and duet pres., N. Y. Philh. Soc.

WILLIAM JOSEPH HILL—B. Weymouth, Mass., Comp., pianist, tchr. Studied and violin at N. E. Cons., Boston. Attained prominence as writer of "The Last Rounduy and other songs.



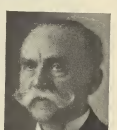
LUCIEN HILLEMACHER—B. Paris, June 10, 1860; d. there, June 2, 1909. Comp. Pupil of Paris Cons. In collaboration with his brother Paul, wrote many works of distinction.

PAUL HILLEMACHER—B. Paris, Nov. 25, 1852; d. Versailles, Aug. 15, 1933. Comp. Studied Paris Cons. Wrote orch. wks., operas, vocal and chamber works, and a biography of Gounod.



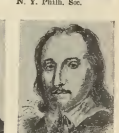
FERDINAND VON HILLER—B. Frankfort, Oct. 24, 1811; d. Cologne, May 12, 1885. Noted comp., cond., pianist. Intimate friend of Spohr, Mendelssohn, Schumann. Many works in all forms.

JOHANN ADAM HILLER—B. Near Gröditz, Ger., Dec. 25, 1728; d. Leipzig, June 16, 1804. Dram. comp., cond. of Gewandhaus Concerts. Wrote many "singspiele" (forerunner of Ger. com. opera).



PAUL HILLER—B. Paris, May 1, 1857. Jan. 27, 1895, Cologne, singer, critic. Son of Ferdinand von Hiller. Sang in opera, Berlin and New York. From 1889, critic in Cologne.

IGNACE HILSBERG—B. Warsaw, July 5, 1890. Pianist, tchr. Studied Petrograd Cons. Settled with Pfitzner, Berlin Symph. Mem. fac., Inst. of Mus. Art, New York. Now on tour, Europe.



JOHN HILTON—B. Engl., 1599; d. there 1657. Comp., org. Grad., Cambridge. Became organist, Margaret's Westmstr. Wrote serv., anthems, rounds, canons. British Mu. has coll. of his mss.

THOMAS HILTON-TURVEY—B. Birkenhead, Eng., Oct. 7, 1858; d. Phila., Sept. 6, 1924. Comp., violinist, oboe tchr. Studied in Engl. and Phila. Wrote songs, including Magical June.

FREIDRICH HEINRICH HIMMEL—B. Brandenburg, Nov. 20, 1765; d. Berlin, June 8, 1814. Comp., pianist. Active in Berlin, Paris, London, Vienna. Operas, mise. ensemble works., etc.

FERDINAND HIMMELREICH—B. New York, Nov. 15, 1880. Comp., pianist. Pupil of H. H. Huss, Jo-sef. Schiavonska. Has an amazing gift for improvis'g. Res. Laurel Springs, N. J.

ALLEN CARTER HINCKLEY—B. Boston, Mass., Oct. 31, 1877. Drm. bass. Pupil of Stasinger Sang at Covent Gdn, Bayreuth; with Metro. Opera, 3 years. Frequent tours.

PAUL HINDEMITH—B. Hanau, 1895. Comp., pianist. Studied Hoch Cons., Frankfort. Bassoon player of note. One of the best known of modern German comp. Operas, ensemble works.

JOHN GEORGE HINDERER—B. St. Paul, Minn., June 24, 1885. Comp., pianist, tchr., writer. Pupil of Godowsky, Friedheim, F'd'r and Hon. Pres., Amer. Guild M. T. Etude contr.

GABRIEL LINCOLN HINES—B. New York, Jan. 16, 1886; d. Phila., Feb. 11, 1933. Comp., cond. Studied at Inst. of Mus. Art, N. Y. Works include a symphony, a str. quartet, piano pieces.

FLORENCE HINKLE—B. Columbia, Pa., 1885; d. Clem., O., April 19, 1933. Prominent oratorio and concert soprano, tchr. Pupil of Wilhelmjon Gatty, his wife). Sang with Phila Orch, 1921.

Musical Slang

JAZZ BEARS about the same relation to real or permanent music that slang does to enduring literature. Someone has said that slang is "language in the making." It has always seemed to us as though it were "slanguage in the breaking." Naturally it does happen that sometimes a slang word or phrase, with a certain cleverness or fitness, becomes a permanent part of the tools of expression of this or that tongue. These illegitimate denizens of the linguistic underworld now and then graduate from the argot of the gutter into good society and stay there. Such instances, however, are very rare. Sometimes a colloquial slang phrase gains international currency—just as the term "all right" is used in Germany, Italy, France, Spain, Japan, and many other countries, because Americans (in person or echoed on celluloid) are heard to repeat it so often.

Your philologist will point out expressions in general good use today which in the days of Shakespeare were ordinary slang. However, so far as the great body of the English language is concerned, these expressions form only a very small fractional part of it. Literatures, as a whole, are not built of slang or colloquialisms. Of course, in all languages we have dialect stories, such as those of Charles Dickens, W. W. Jacobs, Mark Twain, O. Henry, and others; but these, in relation to the whole world of letters, are mere episodes.

Slang, in itself, is usually language descended to vulgarism. Jazz is, for the most part, vulgarized music. One of the worst offenses with which we have to contend is the jazz arrangement of classics, usually made by educated morons or decayed hacks who have lowered their art ideals to find the wherewithal for further dissipation. Their product is designed to appeal to people who prefer not to think, but who are content to wriggle to any kind of jangling rhythm. Surely civilized people, in their right minds and with any sense of the beautiful, cannot admit that they really like these perversions of lovely music.

These classic melodies are encrusted with vulgarisms and distortions so that the beauty of the original is wholly lost. Let us see what a parallel employment of slang would do to a great poem. For instance, this is how a slang (jazz) arrangement of the first stanza of Gray's "Elegy" might appear:

ELEGY IN A COUNTRY CHURCHYARD

Special jazz arrangement with hot effects, hokum, La ilerte discords, wicked harmonies, dirt chorus, blue voices, hoochy hasses, pep tones, octave jiggles, ant's legs and hot breaks.

By REUBEN KALOWITZSKY

Conductor of the Memphis Indigo Blues

The curfew (Attaboy!) tolls the knell (Hotcha, hotcha, hotcha) of parting day (Nerts),
The lowing (Raspberries) herd (Banana oil) winds slowly (Bologny) o'er the lea (You said a mouthful);
The ploughman (Hot dog!) homeward (Oh yeah?) plods his (Get a load of this!) weary way (Boop-boop-a-doop),
And leaves (Toodle-oo) the world to darkness (Aw, forget it!) and to me (Good night).

At least this is the way it sounds to the editor. Perhaps it sounds like this to you:

The curfew blahs the hotcha knell of day,
The babbling booze still bootlegs o'er the lea;
The hayseed homeward scrams his lousy way
And chucks the world to applesauce and me.

These versions taxed the patois repertory of our office boy; but they are neither ingenious nor artistic, and they certainly do not improve the literary value of the masterpiece of the poet of "Stoke Poges." However, we hear continually over the radio some of the loveliest themes of Chopin, Schumann, Schubert, Grieg, Wagner and other masters, which have been dragged through the mangling machines of Tin Pan Alley and thrown out upon a long suffering public.

JAZZ

Suggested by Garry's famous painting exhibited at the Paris Salon

Ingenious orchestration, or clever rhythms well done in musicianly fashion, in which themes are properly presented and embellished, do not come within this class. They have a significant importance in the contemporary development of the art. These, however, should not be classed with the ruthless banging and slamming which we hear from some of the jazz orchestras. We have recently heard one negro jazz band repeat fourteen times the same putrescent tune buried in a mass of horrible cacophony, yet the players affected great ecstasy in committing this musical crime. The manner in which this kind of noise was tolerated by the audience which heard it is a demonstration of the endurance of the moron auditors in an epileptic age.

Much of the worst of this execrable modern clamor comes from the Negro bands themselves—and the Negroes are accused of the responsibility of first perpetrating jazz, although we dispute this origin. When we recollect the lovely things that R. Nathaniel Dett and other Negro composers have produced, many of the monotonous, raucous Negro jazz bands seem like a libel on the race. Far better the ominous drum beats of the African jungle than these perverted mongrel tunes, embellished with squawking trumpets, bleating clarinets, groaning saxophones, and the rattling of tin pans, which have no significance in our broader American life and little real African atmosphere. Yet we have seen an audience, apparently incapable of doing any discriminative thinking, wildly applauding the conductor who was receiving a princely salary for dancing like a gorilla and kicking up a row that would have disgraced an insane asylum.

These negroid jazz bands, many of which have toured Europe, often playing in the lowest resorts of extravagant vice, are accepted in most countries abroad as representative of the kind of entertainment which the taste of the American people demands. The facts are that for the most part they are little more than rowdyism and coarse humor set to music. We have heard one or two excellent legitimate Negro bands, which have played fine music in a most commendable fashion. America, however, is growing thoroughly nauseated with the effrontery and inanity of these jazz music makers, and it is looking for something more wholesome to add to the genuine "gaiety of the

nations." These bands, so wildly heralded abroad, have been as great a libel upon American life as have been the rotten movies which have educated youngsters in scores of foreign countries to look upon all Americans as specialists in almost every known crime. How different from the bad taste left by the jazz bands was the impression made by the great tour of Nathaniel Dett's Negro Choir of spiritual singers which held European music centers spellbound. To have heard this choir sing "Were You There When They Crucified My Lord?" or "Listen to the Lambs" was an unforgettable emotional experience. Hall Johnson's choir and the singers of Fisk University also have made splendid impressions.

It is hard to account for epidemics. The epidemic of jazz, which originated in America, swept the world. The one explanation that we can give of the way in which mobs of people are carried away by such trash is that they are caught in a kind of maelstrom like a log and, having slight intellectual motive power, they are simply washed along, whether they like it or not.

Unquestionably a great deal of the success that popular jazz has had can be attributed to alcohol. People with befuddled minds are not particular as to what they hear, so long as it has a bump and a bang and a blare to it.

The reason why jazz music sounds so very much worse over the radio than it does "in person" is doubtless due to the fact that the delicate transmitting and receiving machinery in the sets was not designed for such acoustical abuses. The amount of jazz that is being pumped into the home via radio is, *Gott sei Dank*, growing less and less. Its place is being taken by really melodious lighter pieces, which are well written and do not come in the imbecile, ear-splitting class.

The fear that music of the jazz type will make a permanently injurious effect upon the music of America of the future is groundless. The ingratiating syncopations and novel harmonies that certain gifted writers, such as Gershwin and Youmans, have devised, are away above the jazz level to which we have referred. These and other elements will, without question, influence American music, just as it has been influenced by the distinctive achievements of Sousa, MacDowell, Nevin and others. We are convinced that we are building something very big and very original here in the New World; but jazz will not play the conspicuous part in it that many people expected that it would.

Jazz, like slang, is made of the most temporary fabrics. O where is the slang of yesteryear ("Ah there my size," "Chestnuts," "Shoo Fly" and "Horsefeathers")? Answer: Where the jazz of today will be tomorrow. Nothing is really worth while except that which lasts. Foster's "Old Folks at Home" is already an octogenarian; and it will be vernal ages after the jazz of today is put away in the mausoleums of oblivion.

A New Etude Musical Expansion League

New Musical Inspiration For Twenty Million Wonderful Homes

ONE of the greatest thrills anyone can get in an automobile trip in America is the vision of countless homes large and small. Everywhere along the broad highways of our glorious country the mountains, rivers and valleys are uplifting; but the richest inspiration comes from letting the imagination vision the human side of America behind the four walls of our interminable procession of real homes.

On a recent two-thousand-mile business trip by automobile, we passed part of this long procession of homes and quite naturally wondered about the musical activities in them. We wondered how many contained living pianos, that is, pianos in daily use. We wondered how many use the radio and the talking machine intelligently and beneficially. We wondered how many know THE ETUDE and its influence in bringing joy and profit to musical home life.

Then suddenly we had what we hope you will feel is a musically valuable idea. THE ETUDE has grown naturally, like a giant tree. We have made it as good as we knew how. But that was not enough. It needed you, and you, and you. YOU are directly responsible for our wider success.

That is, we have expanded not through tricks or special devices, but have expanded through the friendship of YOU. You have not been mercenary. You have been a genuine idealist, otherwise whatever has sprung from THE ETUDE could not exist.

It has been through social contacts of our friends from home to home that we have grown.

This year promises to be a wonderful year of reconstruction. You are anxious to see music study go ahead, as never before. You know what THE ETUDE does in helping this. Now we want to feel that a vast number of our readers will step forward at this moment and share with us the privilege of serving more and more readers.

We are certain that there are thousands of our friends who right now would be glad to set aside one hour or a half hour a week and pay a visit to the homes in their neighborhood and, after introducing themselves, explain that their visit is purely disinterested, purely unselfish, and make clear what the monthly visits of THE ETUDE mean to all homes of culture. The ideals of THE ETUDE, and the unselfish aim toward which the results of these ideals must be directed, make your visit under all circumstances an unmercenary one.

The Editor of THE ETUDE has labored hard and long for these ideals, and he feels that there are certainly thousands who now will be glad to join in an Etude Musical Expansion League to visit these homes in the early summer and fall and thus contribute a huge impetus toward America's musical advance this year. Let this be a country-wide movement, in which YOU will have a splendid part.

If you will send us the names and addresses of the musically interested people you visit in the interest of this Etude Musical Expansion League movement, we shall be glad to forward to you, and to each one of the friends you contact, a copy of the book, "Two Centuries of American Musical Composition," containing the portraits of four hundred American composers, thirteen complete pieces of music, the history of THE ETUDE MUSIC MAGAZINE, and other important information. This will be entirely free. Ten thousand music lovers have purchased this book. The Editor will personally autograph one of his own compositions, "Sea Gardens," contained in the book, for those whose names you may send us; if, when you write, you state that you desire to have him do so.

We have a rich faith in our wonderful friends. We know that you are with us. Will you not send us today a postal saying, "I am glad to participate in The Etude Musical Expansion Campaign"?

Paderewski and Modern Pianistic Progress

An Appreciation of a Great Achievement

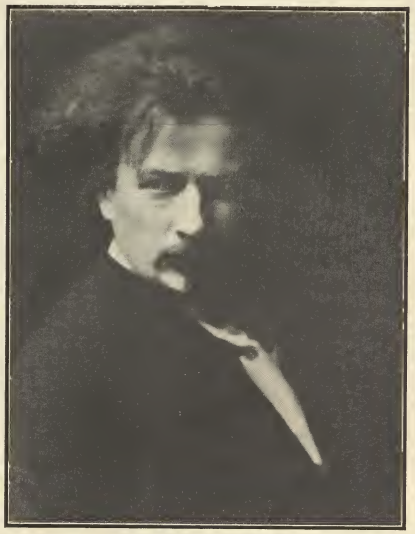
A review of a notable new work upon the life and accomplishments of the great Polish master

By Charles Phillips

THE CAREER of Ignace Jan Paderewski is admittedly the most dramatic and significant of any musician since that of Richard Wagner. This made it possible for Charles Phillips, in his recently published biography, "Paderewski—The Story of a Modern Immortal,"* to present one of the most engaging of all biographies of recent years. The Editor, in taking it upon himself to review this book personally, has prepared a greatly condensed biographical outline and at the same time inserted various pertinent contacts which may prove interesting to our readers. As Colonel Edward M. House says, in his introduction to the new volume, "It is difficult to write of Paderewski without emotion. Statesman, orator, pianist and composer, he is a superlative man, and his genius transcends that of anyone I have ever known." A strong statement from the friend of Wilson, Clemenceau, Lloyd George and countless other great men.

Biographies of living personages, once so rare, have become far more numerous in recent years. The new biography of Paderewski by Charles Phillips is distinguished by the author's attempt to be just in his appraisals of the famous pianist-composer-statesman, despite a friendship which naturally increases sympathy.

Ignace Jan Paderewski was born at Kuryłówka in Podolia, Poland (when the country was ruled by Russia) on November 6th, 1860. In Polish the name would appear Ignacy Jan Paderewski. In English the forenames would be Ignatius John. For euphony, the French form of Ignacy, or Ignace, is used. The name is pronounced Pad-er-ev-skee, the "v" being softened, or hardly pronounced (elided). Paderewski's family was intensely patriotic. His father, a gentleman farmer, was arrested and imprisoned for over a year for concealing arms in his house. The village was burned to the ground and the patriots were slaughtered in cold blood or beaten with knouts by the Cossacks. Small wonder that the child devoted a large part of his life and fortune to the restoration of his native land.



IGNACE JAN PADEREWSKI

Mother Born In Exile

PADEREWSKI'S mother, Polyxena Nowicka, was the daughter of a university professor who had been banished to Siberia, where he died in exile. In fact, Paderewski's mother was born in exile, at the town of Kursk, Siberia.

Paderewski's youth, with its tragic background, is full of incidents of a most picturesque nature, which Mr. Phillips tells in very graphic manner.

The child's mother was an accomplished musician and the home was a rendezvous for musicians. At the age of three, the little Paderewski found his way to the keys, to try to discover how music was made. Instruction began at six, his teacher being Runowski, whose chief instrument was the violin. Runowski had studied at the Vienna Conservatory.

At seven, a new teacher was summoned, who was Pierre Sowinski. Paderewski was "a normal, healthy youngster, gay and alert, growing up in the customary environment of lessons and play." The family moved to Sudylków, where the little Paderewski, with his musical sister Antonina, continued his general education with governesses and tutors. All educated Polish children were expected to be equally proficient in Polish, French and Russian; later, Paderewski mastered English, German, Spanish and Italian.

In the background of his youthful experience there was always the romance of musical Poland, suffused with the enchanting legends of the music of Chopin. Paderewski's personal charm was so great that he made friends everywhere. This was especially the case when he entered the Warsaw Conservatory in 1872. There his leading teachers were Janotha in pianoforte playing and Roguski, a former pupil of Berlioz. In Mr. Phillips' biography he has properly given generous attention to the valuable friendships that Paderewski formed at this very impressible age.

A Hand that Told Only Half

AT THE Conservatory he was advised to take up the study of the trombone. The teacher of trumpet is reported to have told him: "You foolishly waste your time on that piano which will never bring you anything, when, with your good lips and lungs, you are sure to get a position in the band at the variety show." Others endorsed this advice, claiming that he did not have a good piano hand. "His hands are small; the third and fourth fingers of each hand are of almost equal length, the thumbs are short. Paderewski's hands are not, according to convention, the hands of a pianist; although, strangely enough, they are, if the dictum of the palmist means anything, the hands of a politician. . . . When Paderewski began his studies he could hardly span an octave."

Paderewski was a most industrious student. His hours of practice have often been enormous. It is practice of the most intensive kind. At certain periods he has been known to practice continuously at the rate of seventeen hours a day.

During his four years at the Conservatory, he had the privilege of hearing Rubinstein, Hans von Bülow, Joachim Wieniawski, Wilhelmj and Laub when they visited the Polish capitol. Leschetizky and his wife, Madame Essipoff, also visited Warsaw and made the momentous acquaintance which was to mean so much for musical history. It is interesting to note that at this time Kasimir Hofmann, noted piano teacher and father of the famous Josef Hofmann, was one of the leading musicians of Warsaw.

Paderewski in his youth was splendidly inspired by the dramatic performances of the brilliant Madame Helena Modjeska, whose career in America made Americans feel that she was a national possession. He, in a sense, became a protégé of the great actress.

An Impromptu Tour

AT THE AGE of sixteen, Paderewski, tiring of the routine of the Conservatory, planned (against the regulations of the school) to run away during the winter holidays upon a concert tour, with his violinist friend, Ignace Cielewicz, who was Paderewski's age. Without management of any kind, the tour was anything but a joy. In Russia, Roumania and in Poland they played wherever they could get an auditorium and an audience. Cheap taverns, scant food and poor beds soon drove the venturesome boys home. Mr. Phillips gives a highly amusing incident of this more or less vagabond tour. In one town there was no piano in the Hall and poor Paderewski had to canvass the town to find an instrument in a home. Finally he discovered an old upright which, when he moved it to the Hall, exhibited a rebellion in the hammers, one of which stuck so badly that he hired a boy to stand on the stage with a little switch, with which he pushed back the recalcitrant hammers.

This tour, however, was not a total loss—the profits being one hundred and eighty roubles, or about forty-five dollars apiece. Paderewski's greatest profit on the tour was that he discovered he still had much to learn. Fortunately, the Director of the Conservatory was a wise man and did not even reprimand the runaway virtuosi.

After being graduated from the Conservatory at eighteen, he became a teacher at the Warsaw Conservatory. Ignace was deeply in love and wanted to marry his sweetheart, Antonina Korsak, and was quite willing to earn the wherewithal with lessons at twenty-three cents a lesson. So Paderewski, still a boy, married. A year later he became a father and lost his wife on the same day. This shocking tragedy had an influence upon the entire life of the great musician. The ideals of his wife were a ceaseless inspiration to him and filled him with new determination.

Resolving to become a master of the art of composition, Paderewski spent a year in Berlin studying with the renowned master, Friedrich Kiel. Bote and Bock published some of his early compositions. Among the young composer's admirers was Anton Rubinstein. However, critics in his own Warsaw were brutally severe and Paderewski returned to Berlin set upon more study, this time under Heinrich Urban.

Mohammed Comes to the Mountain

IN 1887, Paderewski, at the age of twenty-six, presented himself to Leschetizky, and Mr. Phillips relates the meeting thus:

"'But Mr. Paderewski, you are rather beyond the age—or perhaps this is only a whim?'

"Paderewski stared at him, amazed. 'A whim?'

"'The question is, how much in earnest are you? Now—er— suppose I were to say to you, "Jump out that window"—'

* "Paderewski—The Story of a Modern Immortal" by Charles Phillips. Introduction by Edward M. House. 563 pages. 4 illustrations. Bound in cloth. Price $4.00. Published by the Macmillan Company.

"Paderewski knew his man. Apparently with dead earnestness, but perhaps with a glint of humor in his eye that the Viennese master did not detect, he moved with a stride of his long legs toward the window, exactly as if he were about to act on Leschetizky's suggestion. 'Hold on!' Leschetizky cried in alarm.

"'That is enough,' he concluded decisively. 'We will go to work.'

"They went to work. But to go to work under Leschetizky virtually meant to go to war. He was the famous teacher of whom the American pianist Fannie Bloomfield-Zeisler once said, 'Yes, Leschetizky is awful to study with, but, were he to kick me down the front steps, I would crawl to him again up the back steps.' Paderewski himself once told of a moment when, exasperated beyond endurance, he stormed out of the studio angry enough 'to throw rocks'; he actually had the impulse to pick up a stone and send it crashing through the window. But he went back. Leschetizky's war-like methods had a purpose. 'I am a doctor,' he once remarked, 'to whom pupils come as patients to be cured of their musical ailments.'"

First Bow

THE STUDENT worked eight, ten and twelve hours a day, and it was not long before Leschetizky became excited about the genius of his pupil. His début occurred at a concert with Paulina Lucca, and immediately he commenced to attract wide attention.

In 1888 Paderewski found himself in Paris, which, because it was the traditional Polish refuge, was called "the Polish capital"—the capital which provided such a splendid sanctuary for Chopin; Paderewski was still a frail young man "living on his nerves." His first recital at the Salle Erard was a spontaneous, electric triumph. Naturally he instantly became the center of a large coterie of admirers. Two years later London capitulated to his genius, although some of the purblind critics failed to acknowledge him at first. His début in America was in 1891 on November 17th at Carnegie Hall. His success was historic. Mr. Phillips' notable biography gives a most excellent account of Paderewski's triumphal entry to the New World, as it does every phase of his remarkable development. The only part that the writer might have advantageously extended is the work of Paderewski as a composer in larger forms, which the writer of this review feels has never been given adequate recognition.

The Editor of THE ETUDE was present as a lad upon the occasion of Paderewski's first appearance in New York. His unusual name had appeared upon the billboards for weeks, and the music lovers were excited with curiosity created by reports from abroad. The general public, however, did not respond at once and the audience was not large. On that day your Editor met Henry T. Finck for the first time. Later Mr. Finck became an intimate friend of Mr. Paderewski and your Editor for years also enjoyed Mr. Finck's close friendship. Of all the New York critics, Mr. Finck was the one who immediately divined Mr. Paderewski's greatness and reported the concert with unreserved enthusiasm in the New York Evening Post.

Greatness Undisguised

PADEREWSKI'S appearance on the stage on that day was unforgettable. He was very slender and his head was crowned with the reddish hirsute aureole which Burne-Jones made famous in his notable portrait. His "personal magnetism"—to use a hackneyed term—was so powerful that it literally made the audience breathless. It was impossible not to realize his inherent poetic greatness. Here, then, was a virtuoso who was one with the instrument, so that for the moment it was difficult to think of them as two separate things, human and material. Both were joined in the interpretation of a new eloquence in musical art.

Paderewski as an all-sacrificing patriot who spared nothing to help free his native land, as well as Paderewski as a statesman, are familiar chapters in the tragic history of our last three decades. Mr. Phillips covers these periods with valuable exactness and much new information.

ETUDE readers will be especially interested in his comments upon Paderewski, the teacher. In this section, Mr. Phillips has paid the Editor the honor of quoting from his conference with Paderewski in his "Great Pianists upon Piano Playing." Mr. Paderewski, in speaking of music study, says:

"'To teach or to learn to play the piano or any other instrument, we must commence at the beginning. The pupil must first be taught the rudiments of music. When these have been mastered he must next be taught the technique of his instrument, and if that instrument be the piano, or the violin, or the harp, or the violoncello, the muscles and joints of the hands, wrists and fingers must be made supple and strong by playing exercises designed to accomplish that end. At the same time, by means of similar exercises, the pupil must also be taught to read music rapidly and correctly. When this has been accomplished he should render himself familiar with the works of the masters—not by having them drummed into him by his instructor, but by carefully studying them by himself; by seeking diligently and patiently for the composer's meaning, playing each doubtful passage over and over again in every variety of interpretation and striving most earnestly to satisfy himself which is the most nearly in harmony with the composer's ideas.

Ideals of Teaching

"'THE CHIEF aim of every teacher of the pianoforte should be to impart to his pupils a correct technique and to enable them to play any composition at sight with proficiency and correctness; but how much, or rather how little, of this kind of teaching is practiced by many so-called music teachers? Many really competent music teachers have assured me that of all the pupils who came to them from teachers of lesser reputation to be "finished" there is not one in ten who has ever been taught to play all the major and minor scales in all the various keys' . . . .

"'There is no other known method of finding out the inner meaning of a composition equal to that of playing it over and over again to one's self. New beauties present themselves; we get nearer and nearer to the mind of the composer; the process becomes one of continuous uplift.' The memorizing of compositions by the masters is another point that Paderewski insists on. But, perhaps with recollections of his own boyhood days, he is careful to point out that the pupil must not be made mentally weary by overpractice: 'physical weariness from too much practice,' he declares, 'is just as bad as mental. To overfatigue the muscles of the pupil is to spoil their tone, at least for the time being, and some time must elapse before they can gain their former elasticity and vigor.' . . .

"'To a child of pronounced talent for the art, a musical mother is a God-given aid. If we look but casually into the pages of musical biography we find the great and invaluable rôle which such mothers have played in the lives of master musicians. To the mother the world owes a great debt. Recognizing the precious talent which must receive very early and right cultivation to reach a high goal in the long, hard way of art, she has put no limit either on devotion or self-sacrifice that her child might be developed. The musically informed mother is of great aid in directing the earlier practice of her children in those years when little heads, not being old enough, can scarcely be expected to select as pleasantest the right way of doing things. This type of mother, too, knows her classics, and allows no sacrifice of time on the vapid and worthless.'"

The music lover, student and teacher will find abundant fresh and inspiring material in Mr. Phillips' new volume.

The Proper Care of School Pianos

By Ralph Hawley

SCHOOL pianos should receive the same care as home pianos, only more of it. Mother keeps the piano looking nice at home. But school pianos have no mother to dust them off, keep the keys clean and see that moths and mice are not destroying the instrument. Too often no one at school is given the task of watching over and caring for the piano.

By experience it has been found that the cheapest and best method of caring for school pianos is to assign one teacher to care for each piano. She should keep the piano locked when not in use, report to the superintendent or assistant when anything about the piano is broken or in need of adjustment and teach the janitors how to safely move the pianos, leaving the moving of pianos entirely to them or to other men when janitors are not available.

Protection of the piano. Children amuse themselves at the school piano. When tired of this amusement they treat it like a discarded toy. They break it up. Vandal-mindedness in one child spreads like yeast until it impregnates a whole school.

And so, in addition to avoiding the destructiveness of mice and moths, dampness and the extremes of heat and cold which all pianos are more or less subjected to, the school piano must be protected against abuse, extra wear and tear from more constant use and a lot of accidents which happen to school pianos only.

Accidents. Guard again the piano toppling over on its back. This is apt to happen when children move the piano. Pianos are top-heavy.

Do not place vases containing water on the piano.

Summer dampness. Avoid some of the effects of summer dampness by keeping the top lid and front open, so that air can circulate inside.

Winter heat. Steam, vapor or warm air systems of heating dry out the piano, and it is apt to become unglued at the joints. Water in the heating system is never sufficient to replace the lack of moisture in the air. This may be remedied to some extent by placing two or more wide-mouthed, open, gallon cans half-filled with water inside on the floor of the piano. Evaporation will somewhat offset the very drying effect of the heat. Take out the water as soon as the fires are out in the spring. It is the heat above 70° F. that hurts pianos.

Mice, moths. If there are mice any where in the building, they will nest in the piano. Mice destroy tapes and felts for nesting material. Catch all the mice. No other method is practical. DO NOT POISON!

Moths begin at the bottom and work up. The key strip of the piano may be removed by taking out four screws from underneath. Examine the felts under the keys. If moths have begun work on the felts call the tuner. He will vacuum clean and gasoline the felts and hang a pound of di-chlorocide inside to kill off any insects that might hatch out later. The di-chlorocide does its work by smothering the moths. Therefore, keep the piano closed for a month thereafter except when playing it.

Moving the piano. Most accidents happen to pianos while they are being moved. The school janitor is the logical man to move the piano. Other men may do the job in his absence, but children never. They might get seriously injured or even meet their death by having the piano fall on them. Such things have happened. In having a piano moved follow these rules: 1. Avoid scratching the varnish. Cover or remove buttons or buckles of the clothing. 2. Move the piano slowly. This saves the casters. When a castor is torn off and not replaced it is the beginning of the end for that piano. 3. Move only an inch at a time when the piano is passing through narrow doorways. *Watch the front and never mind the back.* 4. Have one person superintend the moving and let this person give directions for every move made by the helpers. Two husky men can move a piano safely almost anywhere. More helpers complicate the job and make accidents more likely to happen. There are many devices made to make piano moving easier and safer, but schools cannot invest in such things on account of the cost. For moving grand pianos on and off the stage (on a level but no up or down) there is made a rubber tired "stage truck" which is practical and useful. It is insurance against breaking off a leg of the piano, an accident which has happened many times in schools all over the country. Any man who cannot move a piano without scratching it is not fit to be a school janitor.

Economy in school piano care. It has been found to be more economical to have enough pianos in schools so that it may never be necessary to move one up or down stairs or from floor to rostrum. Pianos are too valuable to be destroyed through frequent movings.

The greatest saving in the care of the school piano has been found to be the twice-a-year tuning and repairing contract system. A tuner will do this for a smaller annual fee than the sum total of intermittent tuning, because, knowing just what work he has to do, he can plan to have it take less of his time. Under this system the pianos are always in good condition, seldom needing big repairs. Small repairs are taken care of before they become great and before the player acquires a grudge against the instrument.

It is patent that pianos tuned twice a year and kept in perfect playing condition give better music, train pupils more rapidly and train the ear more perfectly.

The piano action, as the playing part is called, is a delicate mechanism, and no adjustment or repair can be safely undertaken by anyone not trained in the work.

Clean the keys with a damp cloth. Dry with other cloths. A small amount of alcohol on the final cloth will dry the keys perfectly. Do not let the alcohol touch the varnish. Do not let the sun shine on the varnish. Do not let the piano freeze.

JENNY LIND AS A GIRL
From a contemporary music title page

Signor Patti and a Few Others

By Jay Media

NOTABLE HUSBANDS OF FAMOUS SINGERS

"AND THIS, I suppose, is Signor Patti," smiled a dowager at Covent Garden, as she shook hands with a handsome tenor.

"Madame!" exclaimed the indignant singer, "I am Nicolini; this, my wife, is Adelina Patti. Madame, I am outrage. It is fortunate for you that you are the woman, for if you were the man and call me Signor Patti——."

Alas for the prima donna's husband! He cannot spare himself from being lost in the glare of his wife's fame. Unless he be a man of extraordinary gifts and distinction, he is doomed to be Mr. Prima Donna all the rest of his days. There have been a few exceptions, and they are most interesting ones. In many cases only the divorce court has rescued him from oblivion. It is interesting to catalogue the great singers of the past and present and note those who have made themselves worthy of the distinctions bestowed upon their wives. One of the notable exceptions was that of the husband of the Swedish Nightingale, Jenny Lind.

Jenny Lind

THERE WAS nothing in the career of Jenny Lind that could offend the most squeamish early Victorian stickler for conventions. Her private life was a delight to her British and American admirers. How much of her success was due to the creator of ballyhoo, P. T. Barnum, can never be estimated. Barnum, genius that he was, realized that the tenets of Victorianism made it good business to herald the morals and the benefactions of his star, just as the moving picture publicity man plays with the scandals of the latest screen beauty. None but a genius like Barnum could have persuaded the Fire Department of New York City to turn out to serenade his star. Jenny Lind's goodness and generosity were monumental. In 1850-1852 she toured America, reaping a fortune of $130,000. Of this she gave $100,000 to Swedish charities. To this day her name arouses the reverence in her native country, which we feel when we hear the names of Washington and Lincoln. She is a great national figure, unlike any similar personage in American history. While on her American tour she married Otto Goldschmidt, her accompanist, in Boston (February 5th, 1852).

In His Own Right

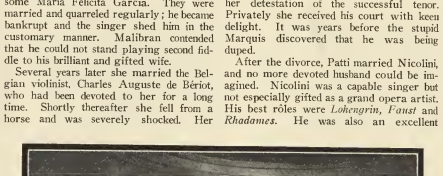
GOLDSCHMIDT was a remarkably fine pianist. He is reported to have been a pupil of Mendelssohn and Chopin. In addition, he was also a very competent conductor, capable of leading the Festivals at Düsseldorf and Hamburg, as well as the Bach Choir, which he founded in London in 1875. He was also a composer of no mean ability. The regard with which he was held in London is indicated by the fact that he was made an honorary member of the London Philharmonic Society and became Vice Principal of the Royal Academy of Music. Indeed, it is a question whether he might not have been a very much more distinguished man had it not been for the fact that Jenny Lind's eminence naturally belittled all who came within her group.

The marriage itself was one of the most beautiful romances of music. The couple were ideally happy, had affluent means, were continually engaged in helping others and deserved the respect they always received. No greater refutation of the common opinion that scandal is a necessary ornament to the singer's career could be imagined than the married life of Jenny Lind. She needed no galaxy of Hollywood divorces to wake up her box office.

Malibran's Husbands

VERY DIFFERENT was the career of Madame Malibran, famous dramatic contralto and daughter of Manuel Garcia, the Spanish tenor, who in 1825 brought his talented wife, son and daughter to New York with a really excellent company and inaugurated Grand Opera in America. Malibran had made her furor in London, and in New York she was not long in becoming the idol. The company gave seventy-nine performances in the Bowery at the Park and at the Bowery theaters. Soon his daughter became the toast of the growing metropolis. A French importer, one Malibran, wooed and won the handsome Maria Felicita Garcia. They were married and quarreled regularly; he became bankrupt and the singer shed him in the customary manner. Malibran contended that he could not stand playing second fiddle to his brilliant and gifted wife.

Several years later she married the Belgian violinist, Charles Auguste de Bériot, who had been devoted to her for a long time. Shortly thereafter she fell from a horse and was severely shocked. Her great artistic interest and ambition led her to attempt performances before she had recuperated, with the result that she died from exhaustion after a performance. Malibran was also a highly gifted pianist. She composed numerous nocturnes, romances, and so forth, and was widely loved because of her wonderful personal charm. De Bériot made many tours with Malibran, but after her death in 1836 he was so overcome by his loss that he retired from the stage for four years and never regained his interest in his art. De Bériot's works, including his seven concertos for the violin, form a very important part of the literature of that instrument.



FIRST APPEARANCE OF JENNY LIND IN AMERICA,
at Castle Garden, September 11, 1850. Total receipts were twenty-six thousand, two hundred thirty-eight dollars.

Patti's Three Matrimonial Voyages

ADELINA PATTI, greatest coloratura singer of her day, ventured three times upon the high seas of matrimony. Her first marriage was contracted in 1868, when Patti was twenty-five years old and already the operatic sensation of the world. The man was the Marquis de Caux, French, jealous and incredibly stupid. She separated from him nine years later, but did not acquire a divorce until 1885. Scandal has it that the Marquis was enraged whenever anyone of his sex cast admiring glances at Adelina. In the cast of one of her companies was the tenor Nicolini, who despite this Italian name was really a Frenchman, Ernest Nicholas. Nicolini was handsome, brilliant and a practiced stage lover. Patti became deeply enamored with him but, knowing her husband's disposition, she employed her ability as an actress to make public demonstrations of her detestation of the successful tenor. Privately she received his court with keen delight. It was years before the stupid Marquis discovered that he was being duped.

After the divorce, Patti married Nicolini, and no more devoted husband could be imagined. Nicolini was a capable singer but not especially gifted as a grand opera artist. His best rôles were *Lohengrin*, *Faust* and *Rhadames*. He was also an excellent pianist and often accompanied his famous wife in public. The writer as a child was taken to hear Patti in New York. From a proscenium box he saw the couple leave the stage after a vocal triumph and watched them embrace in the wings with all the enthusiasm of children.

ADELINA PATTI AS A GIRL
From a contemporary music title page

When Nicolini died in 1898 Patti did not nurse her grief very long. In the following year she married a handsome Swedish nobleman, the Baron Cederström, many years her junior. Patti was then fifty-six, but the Baron was most attentive to his famous bride until her death in 1919.

After the early eighties, it is reported that Patti never sang for less than $5,000 a performance, becoming one of the most wealthy singers of musical history. Patti's sister, Carlotta, whose lameness prevented her from becoming an opera singer, was thought by many to possess a voice superior to that of the great diva. Like Malibran, she was also an excellent pianist.

The Romance of Parepa-Rosa

PAREPA-ROSA was half Scotch and half Roumanian, although she was born in Edinburgh. Her real name was Euphrosyne Parepa de Boyescu. Her mother, Elizabeth Seguin, was an accomplished professional singer. After her European successes Parepa-Rosa made an American tour in 1865, when music was especially welcome, at the end of the war. In her company was one, Carl Rosa, whose real name was Karl Rose. They were married in New York in 1867 and shortly thereafter was formed one of the famous touring opera companies of history, the Carl Rosa Company. Rosa was an excellently trained violinist who had been educated at the conservatories of Leipzig and Paris. When Parepa-Rosa died (1874), he continued opera in England with very great success. Their married life is said to have been unusually happy.

Nordica, the Great

LILLIAN NORDICA, our American "Walküre," suffered from varied matrimonial experiences. Her first husband was Frederick A. Gower, whom she married at the age of twenty-three. Less than two years later she began proceedings for separation, but Gower went upon a balloon trip and disappeared. Thirteen years after that she became the wife of a Hungarian tenor, Zoltan Dome, with whom she lived until her divorce eight years after. Five years passed and she married the banker, George W. Young, in London. Nordica was endowed not only with a glorious voice but a highly idealistic nature and great warmth of spirit. It is especially tragic to note the rather disastrous matrimonial experiences of this fine American singer.

The public impression of the private affairs of prima donnas is often at wide variance with the facts. While a certain few admittedly and frankly cater to those in power who can be of service to them in furthering their careers, precisely as courtesans appealed to kings for royal favors in other days, the average prima donna of renown has her mind so centered upon the artistic requirements of her work that she has very little inclination to court success except through honest endeavor. This statement is made after years of acquaintance with the careers of a very large number of famous singers.

One of the reasons why so many of the great women singers of the world have had such disastrous experiences in marriage is due to the absorbing interest they have in their art, which inclines them to give all too little attention to the serious business of matrimony. Certainly many singers have made some incredibly stupid decisions at the altar. One famous singer made the statement a few years ago that she was supporting some twenty-eight dependents who had been the result of four matrimonial ventures, only one of which deserved the name of "happy."

Another prima donna suffered for years the abuse of a dissolute musician while he was consuming her fortune for the use of his family. Finally she mustered enough courage to divorce him. A few years later she married a young musician of high character and distinguished ability, a union which resulted in many years of ideal happiness.

Husbands in Handfuls

LIGHT-HEARTEDLY, one famous comic opera prima donna married in succession four husbands. Three came from her confrères in the theater. One was a tragic joke which made her the ridicule of Broadway. Meanwhile, a large part of her earnings went to support the accumulations of dependent relatives. One time she claimed to have a small army on her family pay roll. The worst that could be said of her blunders was that they were the result of a good-natured, easy disposition and that her brilliant stage successes and alluring personality made her private life a secondary matter. Eventually she retired from the stage and her last husband was a man of large means, with a distinguished position, who was devoted to her. His prominence, however, was such that no one ever thought of calling Alexander Moore "Mr. Lillian Russell."

Happy musical matrimony seems to depend to a large extent upon an understanding and sympathetic interest in similar ideals, as well as an absence of causes for jealousy regarding the prominence which must be a part of the life of a prima donna. For instance, there could not have been any cause for jealousy in the relative positions of Giulio Gatti-Casazza and his former wife, Mme. Frances Alda, although this marriage resulted in divorce and reveals that even a community of interests does not insure inevitable marital bliss.

There is, however, a certain type of man who seems to have been born to become a prima donna's husband. He is the individual who is a kind of heroine-worshipper of feminine eminence. He was born to adore. Usually he becomes the manager or the publicity agent of his gifted wife. Sometimes he is no more than a protecting male who saves the singer much annoyance by just "being around" to scare away the attentions of persistent admirers. We have known a number of these men. They seem to fit into the general scheme of things as children of destiny. When they have not degenerated into lazy sycophants, they have often been invaluable to their wives.

The ideal prima donna's husband is usually the musical help-meet, such as was Otto Goldschmidt. As long as professional jealousy can be kept away from such a union, it is usually very happy.

The True Help-Meet

THE PRIMA DONNA cannot be bothered with trivial annoyances. One famous pianist, who was also a singer, managed to acquire successively four husbands. She was a woman of such amazing charm that even at the age of sixty-five she was as attractive as many young girls. Her first three husbands were men of great musical distinction. Unfortunately, none of them lasted and the good lady suffered bitterly. Finally she married a heroine-worshipper who made it his business to care for her, and she was gloriously happy.

Divorce, the major surgical operation for marital troubles, is always welcome copy for the voracious newspapers—as it was at least until Moscow and Hollywood made it a commonplace. For every unhappy musical marriage, there are many, many fortunate ones, including those of prima donnas—only the public hears of the disasters and knows nothing of the successes, save in such cases, for instance, as those of Mr. and Mrs. Sidney Homer (Louise Beatty), Mr. and Mrs. Homer Samuels (Amelita Galli-Curci), Mr. and Mrs. Robert Kennerley Rumford (Clara Butt), Mr. and Mrs. Henry Holden Huss (Hildegard Hoffman), Mr. and Mrs. Georg Henschel (Lillian June Bailey) or Mr. and Mrs. Sumner Salter (Mary Turner).

SELF-TEST QUESTIONS ON MR. MEDIA'S ARTICLE

1. *In view of Jenny Lind's personality, how was she particularly fortunate in her marriage?*
2. *Give a short sketch of Malibran's romance.*
3. *For what was Patti's husband noted?*
4. *What type of man is especially suited to be a prima donna's husband?*
5. *Why are opera singers inclined toward failure in matrimony?*

The Older Hands

By B. M. HUSTON

YOUNG hands respond quickly to finger exercises. Older hands, whose muscles have hardened and become less flexible, are more difficult to prepare for the finer movements required in playing a musical instrument.

A pupil of mine who was forty years old before ever having taken a lesson and who afterward became a good teacher said, "I do not think housework itself is so bad for the hands. It is placing them in hot water, then immediately in cold." This sounds plausible.

The owner of older hands should, at every spare bit of time, practice thoroughly the scales and separate finger exercises. Another good muscle-limbering movement which will do wonders for the older hands is to swing and toss them about energetically, using the relaxed wrist as a pivot. This also tends to produce a fine wrist action.

Hands are never too old to learn. Old hands may become quite as spontaneous and deft as those of children. Care, exercise and gentle patience plus the will to succeed are all the essentials necessary to their training.

"Sculpture is motion caught in a moment of perfection. Music is motion always in perfection."—Mrs. Bartlett A. Bowers.

RECORDS AND RADIO

By PETER HUGH REED

ALTHOUGH music, via the radio, has become a common pursuit of universal interest, it is doubtful whether more than a small minority really appreciate it in its greatest implication. The fault lies in the fact that music reproduced through the radio does not command the same respect that it does in a place where people are gathered for the common purpose of listening to it.

Because the radio assumes the position or aspect in the home of a piece of furniture does not alter the fact that it is a living factor, functioning not as one musical instrument but as all musical instruments, in its varying transmissions of this art of all arts. Being in a passive state, when music is manifesting itself, is not truly "hearing" music. Music, to be an affirmation, requires an active collaboration between the creator, the interpreter and the listener, the duties of all three of these being equally inviolable. The attention that one gives to a conversation or the reading of a book, when seated in one's living room, should likewise be accorded to music via the radio. The effort in the long run will repay itself more than a thousandfold.

In the Mountain Heights of Bach

A NOTABLE contribution to the recorded music of Bach is the "Organ Prelude and Fugue in E flat" in the piano transcription made by Busoni (Victor discs 7960-61). Four great factors have made this superb recording possible: Bach, the creator; Busoni, the transcriber; Edwin Fischer, the re-creating artist; and an unnamed recording director. The Fugue, of triple dimensions, is often called the "St. Ann Fugue"; since its principal theme is the first line of the church tune associated with St. Ann. It is now impossible truly to describe this great music in a few conventional words; for it is like a great range of mountains or a mighty architectural structure. The statement of a contemporary English critic acclaiming it one of "the most tremendous affirmations in the world," is perhaps an adequate cursory delineation.

The lyrical charm and grace of Mozart's "Piano Sonata in C" (K 330) has seemingly evaded Miss Harriet Cohen in her performance of it on Columbia discs 68181-68182D. This splendid artist, whose admirable pianistic qualities have been justly lauded in the past, does not succeed in conveying the warmth and glow of Mozart's music. Perhaps her playing is somewhat belied by the recording, since the piano tone is rigid, thin and excessively metallic.

Rossini's *Overture* to his unsuccessful opera-buffa "La Scala di Seta" ("The Silken Ladder") may not be one of his greatest, but Beecham, with his supreme sense of rhythm, makes its buoyancy and verve an enjoyable experience. By way of enhancing the value of the record, the conductor has wisely added a more vital excerpt—the *Arrival of Sheba's Queen* from Handel's opera, "Solomon" (Columbia disc 9077M).

A Melancholy Medium

IT WOULD be difficult to imagine any trio giving a finer performance of Brahms' so-called "Horn Trio," Opus 40, than that given by Rudolf Serkin, piano, Adolf Busch, violin, and Aubrey Brain, horn (Victor album M199). Each artist is a consummate one in his own medium, and the unity of expression they have attained is a true re-creation, in the fullest significance of that exacting word, of the composer's art. Although this trio is one of Brahms' most expressive chamber works, in which he has fully realized the capabilities of the horn, nevertheless its popularity has never been, and may never be, as great as that of the so-called "Clarinet Quintet," Opus 115, since the tone of the horn lacks the vitality and positivity of the other instrument. Undoubtedly one of the most poetic and romantic instruments in the orchestra, the horn has a melancholic vocal quality which, paradoxical as it may seem, often eclipses full appreciation of its utterances. With some people this is true in the opening movements of the "Trio" under discussion. Although the purist may resent the viola's displacement of the horn, there is much to be said in favor of this change.

In selecting a representative album of Brahms' piano music, a pianist could hardly ignore his earlier works in favor of his later ones which have been more universally acclaimed as belonging primarily to that instrument. Hence we find Wilhelm Backhaus beginning with the first two *Ballades* of Opus 10, in his recorded list of Brahms' piano music (Victor album M202). Next he selects the *Scherzo in E flat minor*, Opus 4, the fame of which rests largely on the fact that Liszt played it at sight when Brahms visited him in 1853. Next he chooses some solo transcriptions of two piano music, followed by the *Waltzes*, Nos. 1, 2, and 15 from Opus 39, the *Hungarian Dances*, Nos. 2 and 7, the *Intermezzo in A minor* and the *Capriccio in C* from Opus 76, backed by the *Ballade in G minor*, Opus 118, the *Intermezzi* in F minor and E flat minor, Opus 118, the two *Rhapsodies* in B minor and G minor, Opus 79, and, lastly, the *Intermezzi* in A minor and A major, Opus 118. Backhaus, whose technic is thoroughly competent to perform the foregoing works, is somewhat uneven in his interpretations. For example, whereas one could hardly ask for finer performances of the *Rhapsodies* from Opus 79, or more notable interpretations of at least five of the pieces from Opus 118, his readings of the earlier works are merely competent, hardly inspired. Maybe Backhaus finds the early piano music unsuited to that instrument, since more than one pianist has felt that way about it.

Symphonies Modern and Exotic

ROY HARRIS' "Symphony 1933" (Columbia album 191) and Charles Griffes' symphonic poem, "The Pleasure Dome of Kubla Khan" (Victor disc 7957) are two important contributions to American recorded music.

Although Harris's Symphony, judged from several hearings of his earlier works, gives the impression that the composer is in a transitory state of development, there is no question but that this work is an arresting one, "impressive and absorbing," as the late H. T. Parker noted. The first movement seems groping, halting, strangely contentious, seemingly lacking in assurance and implication, although its degree of originality is notable. As in the concerto, previously recorded, the slow movement is

(*Continued on page 441*)

A GREAT MUSICAL PURITAN

John Milton playing the organ for Oliver Cromwell. From the painting by Lentze, in the Corcoran Gallery at Washington

The Earliest Americans and Their Music

Some New Light

By PERCY A. SCHOLES

Stern as were the Puritans, they were not without music, as this picture of the great Cromwell listening to Milton at the organ reveals. The Puritans in America, as Mr. Scholes relates in this article, were not anti-musical; they were only too busy with pioneer work to give much time to music.

THIS ARTLCLE represents a European's attempt to show a little gratitude to America.

As everybody knows, all students of European history are enormously indebted to American scholarship. Take just one outstanding example; think of the New Englander, Motley, in the mid-nineteenth century, toiling for ten years and more in the libraries of Europe and then astonishing and delighting the world with that sombre yet thrilling study of suffering and heroism in defense of civil and religious liberty, *The Rise of the Dutch Republic*, a work which has appeared in almost countless editions in many languages, and which, whatever additional information further research may have brought to light, can never cease to interest and enlighten. The contribution of American men and women of learning to our understanding of problems of European history and literature have since those days never ceased, and they continue undiminished.

And now what can I do in return? Well, I am no Motley, far from it. But in an extremely modest way I can claim to be his counterpart. He came to Europe to study European history and I have gone to America to study American history. He showed how there came into existence that Dutch refuge for the persecuted which for years harboured the Pilgrim Fathers, and I can throw a little light on how the Pilgrim fathers lived after they left it and made their homes in New England.

The tale I am going to tell is the result of intensive research in the Library of Congress at Washington, where my wife and I have worked together, going through every document that seemed as if it could possibly give us a crumb or two of information on the manner of thought and life of the early New Englanders. Particularly we wished to find an answer to this question: *How was it that the Pilgrims and Puritans were such contemners of music?* For this we had read in book after book—that the Plymouth, Massachusetts Bay and New Haven and Connecticut emigrants hated music, looked on it, indeed, as a device of the devil, made strict laws against it, punished those who practiced it, suffered the use of no instrument, and of vocal music would tolerate nothing beyond a few unisonous psalm tunes. That is the account of them that is always given in the histories of Music in America, and what puzzled us was this, *That these Puritan people, who in England showed no distaste for music or dancing, should so soon as they had crossed the Atlantic have developed this astonishing detestation of both these arts.*

The Musical England from which the Pilgrims Came

I AM SURE that every well-read musician realizes that England at that period was at the very height of her musical fame. Those wonderful madrigals and those lute-songs that the English singers and Dr. Fellows have, between them, made known all over the United States, were composed at the very period when the persecuted Pilgrims were fleeing to Holland and then to America. Byrd died in 1623, Gibbons in 1625, Tomkins (one of the finest of all) not until 1656. The Pilgrim Fathers began to leave England for Holland in 1608 and Holland for America in 1620. Those dates mean something!

Then the English instrumentalists were very prominent at this period. Dowland, the great lutenist-composer, who was welcomed at so many of the courts of Europe, died in 1626. John Bull, Queen Elizabeth's famous player on the virginals, who deserted her to be organist first at the royal chapel at Brussels and then at Antwerp Cathedral, died in 1628. Englishmen at that time occupied many of the highest posts all over Europe (I could give a long list if there were space). And many musicians in those days came from the continent to enjoy the advantages of an English musical education, more especially those who wished to be skilful performers on that highly popular instrument, the *Viola da Gamba*—for, as the German scholar, Einstein, has pointed out, London was then the world's great school of gamba playing.

The eighteenth century was the one in which England's musicality declined; in the seventeenth century every musician in Europe looked up to England as a center of the finest musical activity, and English music was then widely published on the continent.

The English Puritans and Music

NOR IS there the very slightest evidence that in England itself any part of the population decried music. The Puritans, then numerous, strongly objected to organs in churches, but they loved the organ as an instrument; many of them had organs in their houses (I could give a little list of those, too, but I will just mention Cromwell and Milton—born respectively in 1599 and 1608). The Puritans cordially disliked having their church singing done for them by a choir and hearing in church choral music of such an elaborate nature that they could not easily follow the words; but in their houses they freely sang the fine choral music of the day. They liked dancing, too—though a few of them, it is true (but by no means all), objected to the two sexes dancing together.

Then if the English religious reformers loved music, and even dancing, how was it that once they set foot on Plymouth Rock or the shores of Salem they began strongly to suppress such pleasures? The answer to that we quickly found—THEY DIDN'T.

The Alleged Blue Laws

THE FIRST thing my wife and I did when we got to Washington was to ask to see the notorious "Blue Laws." We had heard so much about the stupidity and cruelty of those laws that we felt that they offered the obvious starting point for study of the alleged early American opposition to music and the other arts and graces of life. It is always Connecticut and New Haven that are blamed for possessing and rigorously administering the bluest laws of all, and we had not much difficulty in finding in the Library of Congress several

publications that gave us all the early laws of those two colonies.

The Blue Laws of Connecticut and New Haven were, apparently, first transcribed and printed in 1820, by one Silas Andrus, and his little book of them has been often reprinted. As I wished to possess a copy of my own I started to search the Washington book shops for one, but the moment I put my question, in the very first bookshop I entered, the bookseller said, "Blue Laws, certainly; wait a moment," ran upstairs, and brought me a copy for which he asked fifty cents. Anyone who doubts what I am now going to tell you should buy a copy for himself and then check these statements:

1. The Blue Laws are just sensible enactments for safety, peace and order in a newly settled country.
2. In general they are not severe, and, where they are severe, they are notably less so than similar laws in European countries at that time.
3. *They never once mention music or dancing.*

Of course there is a strong Old Testament flavor about certain of the laws, but the Old Testament never opposes music or dancing (the New Testament, either, for that matter) and so it did not occur to the blue-lawmakers to do so either.

Those who have seen not merely in the musical histories of America but also in its general histories that the Colony of Connecticut, in the seventeenth century, forbade the possession of musical instruments will no doubt be surprised at the foregoing statements. If they will just jump right over the head of the historians to the source of actual knowledge on the subject (and there are a number of fine libraries in America where this can be done) they will see that those historians are wrong. My wife and I have searched the Library of Congress with a small-tooth comb for any blue law condemning music or dancing. We asked in the Division of Manuscripts and we asked in the Division of Law, and nobody we could meet could remember ever seeing such a law. We went through book after book (literally thousands—*all* the literature concerning New England) but could never track that evasive law to its lurking place. Thus we now affirm with confidence that no such law ever existed.

Those tales about the Blue Laws and their prohibition of instruments of music ("except the Trumpet, the Drum and the Jews Harp"—ludicrous, isn't it?) were all the invention of the Rev. Samuel Peters, a Connecticut Anglican clergyman of Revolution times, who must have "had a screw loose," for his description of the animals of Connecticut and its various natural phenomena are freaks of imagination beyond the range of sanity. He did not publish his book in America, not he! He published it in England, where he had fled to escape his own parishioners who threatened to tar and feather him as a loyalist; and I have the impression that he thought that we English would believe anything! We may be sure that Peters had read Swift's "Gulliver's Travels," which had appeared half-a-century earlier. I sometimes wonder, too, whether the author of "The Adventures of Baron Munchausen," who was living in London at the time Peters was there and published his own book four years later (1785), had not been his pupil in the telling of tall stories—real sky-scrapers of narrative literature, as that one in which Peters tells us that the Connecticut River, in one place, flowing suddenly between steep rocky banks, is compressed solid so that "*no iron crow can be forced into it.*"

Willing but Busy

THEN WHY had the early New Englanders so little music? That is a reasonable question to ask. If music was not forbidden, why do we not find definite and abundant evidence of its being practiced? For the very same reason that if you examine the early records of (say) the South African colonies you would find little evidence of the practice of music. The South African colonists, Dutch and British, were planting a new country and defending themselves against Hottentots and Kaffirs and had no time or thought for the Arts: the New Englanders were similarly planting a new country and defending themselves against the Indians. Therefore they, too, had no time for these same Arts.

At first, that is! But as soon as the land gets settled we find the practice of the arts beginning (or at any rate that of music, for, as to the other arts, we have not investigated). For instance, we found one of the colonists who died in 1664 leaving behind him a treble viol (valued at 10 shillings—quite a fair sum in those days). And, if only the records were fuller, no doubt we should have met with more instances of the possession of instruments. But just after the turn of the century, when the Plymouth Colony was about eighty years old and the Massachusetts Bay and Connecticut Colonies about seventy, then we began to find plenty of mention of musical instruments. The colonists still objected to instruments in church, but in the home and in the streets and on Boston Common they were to be heard. And by 1716 there was a musical instrument dealer in Boston, who sold flutes, oboes, violins and other instruments, and "books of instruction for all these instruments," as well as manuscript music books ("Books of Ruled Paper"). He likewise announced that he tuned the domestic keyboard instruments of the day ("Virginalls and Spinnets") and (with a versatility that has come up again in America lately with the splendid movement for bands and orchestras in high schools) "taught to play on any of these instruments above mentioned."

We found, too, mention of lutes and dulcimers, trumpets and drums (the colonists used these martial instruments from the earliest days of their settlement, however), and in 1716 Judge Sewall, that serious old Puritan, is heard grumbling that at the Council Dinner there was "No musick though the Lieut. Govr. had promised it."

I like the following passage in the Judge's Diary. It shows us the Boston Puritans celebrating the advent of a new century with a brass band, first on the Common and then (I think) in the Court house:

> Jany. 1, 1700/1701. Just about Break-a-day Jacob Amsden and 3 other Trumpeters gave a Blast with the Trumpets on the Common next Mr. Alford's. Then went to the Green Chamber, and sounded there till about sunrise. . . . The Trumpeters cost me five pieces.

When the Judge visited England in 1689 (just sixty years after the landing of th Puritans in Massachusetts) he listened to much music. In one place we find him enjoying the playing of the town band in front of his inn (it was the general custom for the town bands to serenade travelers on arrival); in another he had musicians to play to him in the inn (two harps and a violin); and he went to a concert in London.

Puritanism and the Dance

AND NOW about dancing. I do not think that I have ever come across an instance, in England or New England, of Puritans objecting to dancing. Take just one example of a Puritan writer in England, the Baptist Bunyan; in his "Pilgrim's Progress" (which was published forty-eight years after the founding of Massachusetts) the good people dance. New England quickly had its own edition of "Pilgrim's Progress," and I am quite sure that nobody there objected to its allusions to dancing (if you have a copy, as, unfortunately, not everybody has nowadays, turn to the escape from Doubting Castle). Cromwell held balls at his house and himself danced; Milton in "L'Allegro" describes folk-dancing without a shadow of disapproval. Colonel Hutchinson (a leading Roundhead commander) "spared not ing Roundhead commander) "spared not any cost for the education of both his sons and daughters in . . . music and dancing and all other qualities befitting their father's house."

And in New England there were dancing schools at a fairly early date, certainly within eighty years of the foundation of Massachusetts, and I think within sixty. There was decidedly no law against dancing or the Churchwardens of King's Chapel, Boston, in sending their agent in London to interview a prospective player for the first organ in the colony, would never have told him to point out that in addition to his salary he would have "other advantages as to dancing and music" (See the "History of King's Chapel," 1833).. That was in 1714, and when the organist arrived he duly opened not only a music shop (the one I have mentioned) but also a dancing school (I have a note as to the Governor of Massachusetts during the previous year, 1713, giving a ball at which dancing went on until three o'clock in the morning).

I am aware that there were sometimes difficulties before a dancing school could be opened (that organist experienced some, though he quickly overcame them), but, after careful investigation, I have come to the conclusion that there was always some other motive than a mere objection to dancing as such.

There is an often quoted case of a man who tried to start such a school as early as 1686 and was prevented, by the authorities: but the dancing master here was of very doubtful character, was badly in debt, and seemed to go out of his way to offend the all-powerful ministers of the town and the governing powers generally. Some who were no Puritans at all protested against what they saw in dancing schools. Why even Pepys, the diarist (who was no Puritan—*anything but!*), when he was taken in 1661 to see a dancing school in Fleet Street, London, come away grumbling that he "did not like to have young girls exposed to such vanity." Pepys and his wife took lessons in dancing in their own home, but in that school he evidently saw some kind of danger.

The Dance Praised

NEITHER in England nor New England were there laws against dancing. There were in some places laws against dancing *in taverns* (we have those today throughout England, because we feel that, in places of public entertainment, drink and dancing make a bad combination unless carefully regulated), but to dancing as dancing there was little or no objection. There were published on both sides of the Atlantic in those days Puritan facts and sermons against *abuses* of dancing, but all of them that I have seen are careful to make it clear, as the great John Cotton (the leading spirit of Puritanism first in Boston, England and then in Boston, New England) did in 1625, that dancing in itself is harmless, and is, indeed, abundantly justified by the Bible. When that dancing master was chased out of New England in 1686 by the threat of a heavy fine, one main weapon against him was a fiery tract published by "The Ministers of Christ at Boston in New England." I have before me as I write a photostat of the whole thing (kindly furnished to me by the officials of the Library of Congress), and I see that it distinctly says that dancing "is a natural expression of joy; so that there is no more sin in it than in laughter, or any outward expression of inward rejoicing."

No, the New England Puritans, though they loved long sermons, did not, so far as I can find, love long faces. And, if I had my way, next time I journey to America, after respectfully saluting the Statue of Liberty on entering New York harbor, I would take the first train north to Springfield, Massachusetts, and place a charge of dynamite under St. Gaudens' gloomy statue of "The Puritan," photographs of which, alas, are to be seen in so many American school buildings, to the great distortion of the ideas of American children upon the character of some of the noblest of the founders of their country.

SELF-TEST QUESTIONS ON MR. SCHOLES' ARTICLE

1. *Name three great English composers of the Puritan period.*
2. *What was the purpose of the "Blue Laws"?*
3. *Why was music not more in vogue in the New England Colonies?*
4. *How did John Bunyan give his stamp of approval to music and dancing?*
5. *What instruments were played in early New England?*

Composer's Wife: "Won't you please stop working on that lullaby, dear? I'm trying to get baby to sleep."

To Overcome Mistakes in Note-Reading

By W. L. Clark

1. Learn well the treble notes before attempting bass notes.
2. Mark the notes that give difficulty; repeat them many times on the piano, until accuracy is obtained.
3. Read notes orally before attempting to play on the piano.
4. Write out the measure in which the difficult note appears, giving this note first the value of a whole note, then of a half or quarter note.
5. Identify a note that gives difficulty in the different selections in which it appears.

How to Conduct A Piano Tournament

By Irl Allison

EDITOR'S NOTE: *The author of this article, Mr. Irl Allison, is a musician and teacher of fine training and experience who has given a generous portion of his activities to the promotion of an original plan to conduct piano tournaments in cities from coast to coast, with the object of raising the standards of pianoforte playing, as well as that of giving individual students credit for their accomplishments, which should prove an inspiration to them. Mr. Allison was born April 8, 1896, at Warren, Texas. He was graduated from Baylor University and later received from the same institution the degree of Master of Arts. He has also done some post-graduate work at Columbia University in New York. Among his teachers in pianoforte playing have been Herbert Reed, Rudolf Hoffmann, Paul Harold von Mickwitz, Mora Batis, Percy Grainger and Ernest Hutcheson. Mr. Allison has been engaged in teaching in the Southwest for many years.*

DURING the course of my work as a teacher which, like that of so many others, has ranged from the tiny beginner to the conservatory graduate, the constructive needs of my classes commanded as much consideration as the actual teaching of the individual pupil. In other words, the position that the pupil would ultimately take in the cultural life of the community seemed as important to me as his personal attainments at the keyboard. What good was his music to him unless others were interested in his achievements and unless he had some incentive to higher proficiency? Gradually there evolved the idea for a tournament. There were already in existence contests of national importance, designed to meet the needs of the most talented and advanced pupils. What about the thousands and thousands of students who were of lesser talent? Expressed otherwise, the great and inevitable law of averages would reveal in any given group a certain number of stars of the first magnitude. Surely, these were not the only ones which should command attention! Our problem in America should not be that of producing just a few brilliant talents and giving all the credits to them. It should be that of giving a goal and an inspiration to the young people in countless homes everywhere who would be discouraged unless they felt that their progress was adequately and justly recognized.

Put to the Test

NATURALLY at first the writer's conception of this need demanded local application. Therefore in 1929, at Simmons University, Abilene, Texas, where the writer was Dean of Music, he arranged for a piano tournament along these new and more comprehensive lines. The plan immediately aroused interest. This point was very important and is one which the teacher should note. In our modern and complex social life, which more and more is being geared to an aeroplane speed, it becomes increasingly difficult to command public attention and interest. Therefore the local teacher should rejoice to find any idea that will stimulate the interest of that large portion of the public from which he must expect to receive not only his artistic support, but his bread and butter as well. Considered entirely from the standpoint of this teacher's business interests, the plan is one which any business man in any mercantile line would approve with enthusiasm. It serves to make the students and their parents think more seriously and earnestly of music.

IRL ALLISON

The great principle of this plan is that everyone can win something. In other words, there are no blanks or losers. The effect of this is the same as that of competitive sports. It reaches out to all. If credits or certificates of award were given only to a few at the very top, the effect would be discouraging to the mass. Each contestant in the tournament is given a certificate award in accordance with his degree of accomplishment. It is only human for the contestant to aspire to raise that degree at some future tournament.

Bach Looms on the Texan Horizon

THE tournament unquestionably focuses the attention of the public upon the results of the tournament, just as activity in sports commands public attention for athletics. It is most interesting to observe how this reaches out into the families of the students. Parents who know little or nothing about music are infected with the tournament idea and take an altogether different interest in their children's music. This sometimes takes on an amusing aspect, as it did in the case of a Texas farmer who, having heard that a certain young lady was proficient in Bach playing, came in with deep concern because his daughter, who had studied four years, had had no Bach. Making the parent Bach conscious was something of an achievement.

Unquestionably, the tournament makes pupils for the teacher. This is almost in proportion to the coöperative spirit of the teacher. No teacher can "go it alone" with a well conducted tournament. It calls for the full and unselfish support of all.

Starting the Tournament

WITH THE realization of the advantages of conducting all tournaments under some national plan, a "National Piano Playing Tournament" was organized. In starting a tournament, the first thing to do is for someone with real initiative in the community, be he music lover, teacher or music dealer, to call together a meeting of those persons most likely to be interested in promoting a tournament. At this meeting someone should arise and describe the nature of the tournament and at the same time state the requisites of a good chairman or manager of the local tournament. Roughly speaking, he should be:

1. First of all, public spirited.
2. Essentially just and fair-minded.
3. Tactful and diplomatic.
4. Persistent and dynamic (not boisterous).
5. Sincerely interested in music though he need not necessarily be a professional musician. In fact, if the right man (or woman) can be secured, it is better to have one outside of the professional ranks.
6. A good organizer and a good publicity man.

The manager being selected, the first thing he should do is to form a committee. This committee should support the policies of the manager but not hamper him. The value of a good list of representative names on the committee is principally that of giving it a local sponsorship that will not be questioned.

A Center Established

THE NEXT thing in importance is to select a headquarters or bureau of information so conveniently located in the community that parents, teachers and students may have ready access to it. A leading local music store, centrally located, is perhaps best. Music stores of all kinds have coöperated in mailing out, without cost, tournament bulletins bearing the rules and regulations of the tournament to lists of patrons.

Next in order is the determination of the date of the contest. This is usually settled at National Music Week, beginning on the first Sunday in May of each year. Ample time is thereby provided for preparations for next year.

The manager should enlist the coöperation of the newspapers in his city and surrounding towns and also, if possible, the coöperation of the radio announcers. In other words, interest in the tournament must be stimulated in every imaginable way.

Selecting Judges

IN THE development of this movement, the selection of judges is most important. The writer has had the good fortune to have associated with him Mr. John Thompson and Mr. Edwin Hughes, as supreme judges. He has also had prepared lists of possible judges in towns and colleges in all parts of the United States. In selecting a judge, it is most desirable to have one whose musical proficiency and fairness are above dispute. For strategic reasons it is perhaps better to have the judges come from a neighboring city and to be selected from the approved list of judges, so that the rating may be uniform. This list of judges will be furnished upon application to THE ETUDE MUSIC MAGAZINE, which will forward inquiries to the headquarters of the National Piano Playing Tournament.

The tournament plan is first of all strictly non-proprietary. It does not in any way, directly or indirectly, promote the copyrighted works of any publisher. In other words, there are no specified selections required and no commercial strings likely to pull down the movement. Instead of specified selections or editions, the teacher chooses the material for each pupil along the line of program building, beginning with one or more Bach selections, next a sonatina or sonata movement, then a romantic composition, followed by a modern number or numbers. In other words, quantity plus quality is the goal. A student may also enter scales, chords and arpeggios, thus presenting both his technical and interpretative achievements. The basic idea is to afford an opportunity for a piano teacher to present before an outside judge the full achievement of every student in his class each year. In large cities, because of the immensity of the plan, it would ultimately become necessary to sectionalize the tournaments.

If "competition is the life of trade," it certainly is also one of the greatest of stimulants toward artistic achievement. Good sportsmanship is developed and that thing which has made the world better by the spirit of fair play is enhanced. In many educational institutions, musical competitions are welcomed as eagerly as are the usual athletic sports; and the student bodies, which formerly were moved only by game contests, now find, in the far more difficult arts, mediums for collegiate outbursts of enthusiasm that only a few years ago could hardly have been imagined.

SELF-TEST QUESTIONS ON MR. ALLISON'S ARTICLE

1. *What type of music student does the tournament aid?*
2. *By what method are the parents made music conscious?*
3. *What are the requisites of a good tournament chairman?*
4. *How may the music store, as headquarters, assist in popularizing the tournament.*
5. *What types of compositions should be used in the tournament?*

"That which you would call invention, that is to say, a thought, is simply an inspiration from above, for which I am not responsible, which is no merit of mine. Yes, it is a present, a gift, which I ought even to despise until I have made it my own by right of hard work. And there need be no hurry about that. It is like the seed-corn: it germinates unconsciously and in spite of ourselves."—*Johannes Brahms*

Music and Life

By JESSIE GRAY
PRESIDENT OF THE NATIONAL EDUCATION ASSOCIATION

This extract from an address by a distinguished educator presents music in its relation to everybody's education, as it now is recognized by the really great teachers of the world.

"DEAR FRIENDS and gentle hearts" was the gracious salutation found in the wallet of Stephen Collins Foster, after his death. I saw in Indianapolis, the scrap of paper whereon he had recorded those appealing words. They were of the same immortal quality as his folk songs, whose music has made countless human hearts beat with a common throb, quickened by hallowed memories of home, with the sweet recollection and longing for family life.

Suwannee River, they tell us, is not a geographical fact of Foster's life. However, it is a more real thing! It is his significant interpretation of the water of life, whose source is "in the highest aspirations of the human soul, fed by the deepest springs in the human heart." Such a river bears every one of us to the land of dreams, to where the heart is turning ever to find its very being. Foster, the great artist, caught the gleam and made it glow in music to bless every heart forevermore.

All Hearts as One

MUSIC SPEAKS a universal language, which the heart alone interprets. It merges humanity into "God's children," regardless of race, creed, color, or culture. It makes us forget the differences that separate the human family and welds all into one great symphony of life. It drives out from the temple of life the money changers; it scourges them for making it a den of thieves and polluting it.

Music enriches the soul and restores to it gentleness, regret, repentance, and forgiveness. It recaptures the joy of life; and faith, courage and high endeavor tell us that once again we are "in tune with the Infinite."

Shakespeare's psychology was eternally right: "The man that hath no music in himself . . . is fit for treason, stratagems, and spoils." How poor the dumb souls that make no music! The deaf souls that hear none! We need so much more music, now that we have been cast down, than ever before, to lift us personally, nationally to the higher plane of life where we can hear the great symphony of humanity pulsing out its joys, its sorrows, its hopes and fears. John H. Finley says:

Could we but hear the music of the days
As that unfinished symphony I heard last night
And see life's laborers as those who played,
Each taking his own part religiously,
Knowing that if he fails in but one note
The others cannot make the perfect thing
Which He, the great Composer, has designed!

I followed now this player and now that,
As each some clear-wrought melody led forth,
Speaking the theme for all the orchestra,
Which gave assent in changing harmonies;
Or watched this group now regnant and now that,
As when one party rising, dominant,
Bears bravely forward some great truth, and then
Another catches it and takes it on
Till all break forth in final plebiscite.

But ever I came back to one who stood
Calm in the varying moods of sound which swept
Across the stage that was to me the State,
The World. His instrument could never lead;
Its range was narrow; and, when played alone,
It had no voice to stir or satisfy.
Only with others had its strings the power
To vibrate in immortal minstrelsy.

JESSIE GRAY

Music gives significance to life! Its gamut registers all human emotions, and interprets them as our common heritage. Rainbow-like, it arches the sky of life, from infancy to old age, as a sign of promise. The promise of mother-love fulfilled, in the lullaby; the joy and triumph of the wedding march, promising greater victory to love and life; the sobbing farewell of the requiem, promising rest from labor and a resurrection. Each kind of music provides the wordless explanation of life impartially to youth and to old age. Music interprets life and unfolds it, as the sunshine opens a rosebud to send out its fragrance.

Music a Life Balm

MUSIC IS NOT a frill, it is a life throb! Music gives healing to life's deepest wounds. It calms strife, bids discord cease, heals sorrow, changes it from resentment into resignation and peace. Great musicians, who have "dreamed their dreams, close to life's red heartbeat," have healed untold sorrow. Their music is the universal urge that motivates every manifestation of life. Music rests tired nerves and restores health. Music is not a frill; it is re-creation, a thrill of new life over our hills and valleys.

Music is the language of worship and adoration! When the morning stars sang together, they proclaimed to the listening earth, "The Hand that made us is Divine." When David, the shepherd boy, meditated on the Judean hills, he heard the same song which still sings in our hearts, matchless Psalms of praise. Music helps us to be still and know and ministers rest and faith in the midst of living. David, the royal musician brought reason back to the stark, sullen soul of Saul, who had forfeited the kingdom and right to reign.

No Evil Shall Come Nigh

MUSIC HALTS the power of evil! The healing harmony of David's songs is eternal. "Bless the Lord, oh my soul, and all that is within me, bless His holy name."

Music is not a frill; it is an act of worship. Music is a deterrent to wrongdoing! The kingdoms of this world never can pay their debt of gratitude to musicians. "I care not," said one wise man, "who may write the laws of a nation, so long as I may write its songs." Pippa passes, and her sweet song of innocent love and joy of life (her precious broadcast) reaches the ears of Ottima and Sebald. With the crash of a thunderbolt, their debased love crumbles in ruin. They have to begin life anew to regain a lost paradise and to sing with Pippa,

God's in His heaven:
All's right with the world.

Music is not a frill; it is a saving grace. The piper in Destiny Bay did to music what Ottima did with love, debased it, took it away from its heavenly mission of healing, happiness, inspiration and worship; made it turn the joy of work into sullen service, turned cheerfulness to heaviness, made people weep instead of smile. Don Byrne believed that good music inspires morality, that debased music is unsocial and should be cast out; so the piper, who made such music in Destiny Bay, was cast out because he knew no hymns to praise!

The Soul Food of Life

MUSIC is not a frill; it interprets life, restores health, prevents wrongdoing, cures wickedness, unites humanity, ministers to worship, promotes morality! The saving grace of music holds life true, breaks fetters, and sets captives free. It makes harmonious life sing all day long; be the skies dark or fair, there's ever a song to hear somewhere. To those rare souls who have made the world's music, we owe a deep debt. To those souls who cannot make music for the outer ear, we say with Keats, "Heard melodies are sweet, but those unheard are sweeter; therefore, ye soft pipes, play on, not to the sensual ear, but, more endeared, pipe to the spirit ditties of no tone!"

Even our children tell us, out of their appreciation for music and poetry, that those ditties of no tone are such lovely things as "the baby's smile resting the tired mother's heart"; the tall trees brushing the sky; a deserted bird's nest, filled with snow; sweet peas poised for a flight; the sunshine showering across the grain; the brook babbling a song to sing a tired "truant boy" back to the rest he used to know as a child; cloud shadows across the sea; the rhythmic tap, tap, tap of a dog's tail wagging a greeting; the slow unwilling winds shepherding dense, white fleecy clouds over misty mountain tops. For all these ditties of no tone piped to the spirit, we give thanks, as for the children themselves.

Music ministers to life not as a frill, but as an essence, an integral part of its rarest expression in love, rest, unity, and praise. George Eliot sang:

Oh may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence; live
In pulses stirred to generosity;
In deeds of daring rectitude; in scorn
For miserable aims that end with self;
In thoughts sublime that pierce the night like stars,
And with their mild persistence, urge man's reach
To vaster issue. So to live is Heaven;
To make undying music in the world.

"Some men seem to think they lose a part of their masculinity if they confess to a love of music. Well, I love music, and I think I have held on pretty well to the masculine side of my nature. There is a 'reach' to music that the other arts have not; it seems to 'get' to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure."—*Charles M. Schwab.*

Hail September!

Music teachers all over America are looking eagerly forward to the coming September. Billions of dollars have been poured into trade channels East, West, North and South, thus permitting countless people to take up music study again. Alert teachers everywhere will profit from this.

One teacher last year who had "all I could possibly do" was asked the reason. She replied, "All summer long I wrote to my patrons and prospective pupils, often writing from five to ten letters a day—about three hundred and fifty letters in all. Interest in anything will not keep itself up. You have to keep it up."

Be prepared. Get your advertising material ready at once, so that it can go out before September first. Send to your dealer for catalogues immediately and order your "mail order" music without delay, so that you can have it on hand to study properly all summer.

When Summer Comes Will Music Lag Behind?

By THE EMINENT VIRTUOSO PIANIST, HAROLD BAUER
As Told to R. H. Wollstein

THE PLEASANTEST thing about the summer vacation is the vista of endless possibilities it opens up to one; during that long, unroutined period of time, practically anything can happen! Summer is the time for romance, for travel, for catching up on reading, for engaging in hobbies, and for getting on better terms, generally, with one's self. Now, we pianist students of music have the finest outlet in the world for all these things. For what could be more romantic than adventurings with Beethoven, Brahms, Schubert and Schumann? What better travel could we have than a personally conducted tour into the realm of music? What lovelier reading could there be than all those lovely pieces we have been wanting to make friends with? What more splendid hobby than playing, alone or in groups? And how could we more fitly get on better terms with ourselves than by entering into all of these pleasant activities, during the long summer hours?

The extensive summer vacations, when studios are closed, when teachers go away and students are left pretty much to their own devices, have been called baneful in effect. Well, perhaps they can be. When serious work is interrupted—more to the point, when an earnest train of thought is interrupted—for too long a time, the result can be pretty bad, once October comes around again. But the vacation period *need* not be harmful. It can be made over into a most helpful period of independent exploration, leisurely exploration that is more difficult when school time and routine time make claim upon the student's hours. Unsupervised vacations can be of great value. How, then, shall we set about reaping from this unsupervised vacation period a harvest of good works?

There are a great many things to do. They must be divided, though, into two parts. Half of them are for the pupil, upon whose hands idle time can hang heavily; and the other half for the teacher, who can go far indeed towards exerting an effective present-though-absent sort of help.

The Teaching of Independence

LET US begin with the teachers. The wise piano teacher early convinces himself that he has a higher duty than to impart the fingering of fleet scales or the "proper" shading of the Schumann *Fantasie*. This duty is to develop in his pupils a sense of independent investigation and personal curiosity. If he can succeed in making his pupils want to probe, to try to find things out *for themselves*, his battle is won—and the pupils' battlefield, at least, cleared for action!

Without digressing from the theme of "What to do over the summer," let us pause for a moment to examine into the basic purpose of music study. As far as I have been able to discover, art has but one purpose: to give us a very definite "thrill" of enjoyment. There is no study, no formula, no educational device needed to experience this thrill. It is common to the intelligent and to the stupid; to the lettered and the illiterate. The most untutored people are alive to it. Babies and savages certainly are! A very young child can be stirred emotionally, by a rolling of chords or an insistence of rhythm that it does not remotely understand. Assuming, then, that this elemental art impression is common to us all, it becomes the purpose of music education to accomplish two things: first, to present plentiful examples of good music which can be enjoyed simply for its "thrill" or emotional value; and, second, to follow up this emotional impact with an intellectual arousing of the pupil's curiosity about this thing which he has enjoyed. He must be encouraged to use his own inquisitiveness in order to find out more about it, for himself.

Enjoyment Before Understanding

THAT, I sincerely believe, is the only possible sequence in the presentation of musical tools. The pupil must first enjoy, and then not only learn, but *want* to learn. The greatest mistake a well-meaning teacher can make is to dilute enthusiasm by telling his pupil of the many things he must learn *before* he can properly enjoy music. There are many things, certainly, which he must learn before he can thoroughly understand music, or venture intelligent analyses of it. But to enjoy it—and enjoyment, we remember, is the first purpose of music—he needs only to *hear* it! It is really quite simple. Thus, if the teacher wishes to make unsupervised learning a helpful pleasure rather than a boresome danger, let him arouse his pupil's curiosity about it.

If time and circumstances make you "go short" on anything, let the scales, the theory, the appreciation classes with their dates and facts be the things to wait. Play for your pupils. Let them hear plenty of good, melodic music. Then let them have a chance to look at your music, to read it. Let them play "pretty tunes" by ear. Encourage them to perform this "ear work" for you; commend them on their accuracy when they succeed, and help them over the difficult spots when they fail. Let them look forward to summer time as a period in which they can experiment and investigate for themselves, all they want! Let a child amuse himself, in a spirit of zestful interest, with the singable portions of the *Sonata Pathétique* years before he is able to play it in a masterly fashion. He may cease taking lessons long before that happy day arrives, but he will never forget the almost painful joy of *possessing* the tune. Indeed, the pupil who enjoys such possession has the best chance in the world of going back to Beethoven in later life, perhaps after business hours, to pick up the threads of a pleasure, barely hinted in fact, but ineradicable in impression. But to return to our summer vacation.

Encouraging Spontaneity

THE TEACHER who fears his pupils will get out of hand over the summer has possibly succumbed to this very danger of presenting his materials too academically. Nothing drowns enthusiasm as much as pounding into a young, ardent mind the long list of things "you *can't* do." Within reason, let a child try anything he hungers for, and be grateful that he has such hungers. I would rather hear a child play Beethoven incorrectly, by ear, simply because he wants to play Beethoven, than to see him give up his piano work because the scales are too tiresome and the pretty pieces too far off to wait for.

HAROLD BAUER

Encourage interest in and curiosity about music during eight months of the year when your pupils are with you, and let this curiosity take its own lead during the other four. Encourage competitions as to which child can learn most new pieces, or master certain facts, or work out given problems. Assign definite pieces and exercises, if you like, but don't fail to outline a very ample list of beautiful music for the child to read and discover for himself over the summer, not as an assignment, but as a gateway into musical fun. Play these pieces over for him; awaken him to their beauties; encourage him to want to investigate them for himself. Promise an informal recital, perhaps, for the very first week of the new season, at which each pupil may perform, whether by ear or through study, that piece which, by independent investigation, has most charmed his fancy. Instead of regarding the beginning of a new season as a period of spiritual trepidation and anguished mowing down of a summer's growth of weeds in musical habits, look upon it as the most fruitful time for testing out your pupils' individual ingenuity. And let your pupils know that this ingenuity in reading, learning and investigating is precisely the thing you will most commend.

Oil for the Machinery

AT SOME time, I know, you will expect me to talk about ways and means of keeping up the pupil's technic over the summer; and so I had best admit at once that I can offer no hints whatever! I have never been able to disassociate technic from music. I think it a most horrible mistake to regard technic as the preliminary groundwork upon which a polite superstructure of "music" will be added, at some rosy future time, when all the scales run fleetly, when all the arpeggios flow evenly, and all the little thumbs go under, as they should. Technic is music, and music includes passages which offer technical difficulties. The best way to keep up a student's arpeggio work, for instance, is to give him some music that he loves and that contains arpeggio passages and to tell him, quite simply, to learn it! All too often we put the cart before the horse. There is no sense in directing a child to practice arpeggios "in the abstract" in order to prepare for a piece which, as yet, is unfamiliar to him. Give him the piece itself! In mastering it, he will master his arpeggios into the bargain.

Here is an interesting experiment to make over the summer. Assign a pupil three different pieces all containing the same pianistic problem, let us say arpeggios again, since we have been talking about them. Instead of making him practice a series of arpeggio lessons, however, before he gets the pieces, tell him to learn the pieces cleanly and well, and let him tell you, after he has mastered them, what conclusions he has come to, on the subject of arpeggio playing in general. That is the way I would set to work.

I realize that my system is fairly autodidactic in character. However, I can speak only out of my own experience; and plunging into problems and settling them concretely, by myself, is the only method I know. My entire pianistic training has been auto-didactic. My only formal musical training was in violin work.

Music as a Game

NOW FOR the pupil! What shall he do, in a practical way, over the summer vacation? Again, I must begin by talking of an attitude of mind, before I touch on finger work or pieces. Let me ask you what you think is the first purpose of music-making? Not, surely, to meet lesson requirements. Not, surely, to finger out scales. Not to "show off" with or feel superior about! The purpose of music-making is to build you into a more social and sociable human being, to enable you to express your thoughts and feelings more fluently, more freely, to make you a pleasanter companion. Music is really a parlor game (not a parlor trick, please note!), just like cards or dominoes. You must learn its rules, through practice, and then you must play it *with other people*. That is the important thing.

Now, during the summer vacation, when you have plenty of leisure for fun, is the best time in the world to experiment with the very great fun of playing *at* the piano as well as *on* it. Here is a good way to strengthen your powers of ingeniousness for this sort of play. Begin now to select certain points in your lesson work—a problem in fingering, in shading, in sight-reading—and determine to settle it entirely for yourself. Don't ask your teacher's help about it at all! Work it out quite alone. Tell your teacher about it and ask him not to help you with it. Say simply, "I want to see what I can do with this by myself. Please give me a week or two in which to master it, and then let me play it for you and show you what I can do, entirely on my own!" Perhaps you will master your problem perfectly. Perhaps your teacher will find points to correct. In either case, you will have gained an invaluable fund of self-confidence and self-help.

Group Stimulation

WHEN THE summer comes, then, and you find yourself musically quite independent, try to get in an hour a day of regular practicing, as you are in the habit of doing. But, along with this, play the new game. Set aside three or four afternoons a week to experiment with new problems and new music. Above all, do this in company with your friends and co-students. Form little music clubs, for the purpose of coming together and playing. If you possibly can, get into the habit of playing with other instruments. Read violin music with a violin student. Accompany songs. All this is excellent practice. And what a lot of fun you can have with other pianists! Let a group of you select some piece that you all wish to learn and practice it privately. Then come together and compare notes on what you have done. If various members of your group finger or phrase it differently, experiment with these differing ideas. Try them out, talk about them, and find out whose way is best. If one of you "gets stuck," let him compare notes with the others on how to find a way out of the bog. Have monthly concerts.

Here is another charming game. Have someone outside your group play you some tune that is equally unfamiliar to all of you. Then see who can reproduce it most exactly, at the piano, with complete melody, harmony and rhythm. You will find no end of exciting arguments arising! Someone will say, "No, it goes this way!" Another will add something. A third will cry out, "But see what I have found! If you play it like this, it sounds better." This is the healthiest sort of musical communication. Indeed, it is by this means and no other that folk-music has grown.

Recapturing Tunes

THEN, GET all the practice you can in hearing music and learning to reproduce themes by ear. Only be careful that you reproduce good themes. Let me strongly urge against playing jazz, or reducing noble music to "jazzy" rhythms, for the former activity vitiates good taste, while the latter violates it. But don't be afraid of taking possession, for yourself, of melodies you love. It is excellent practice in ear-training and provides you with a richness of approach for the future, as well as with the actual pleasure of doing things *yourself*.

When I was scarcely three years old, I heard the Brahms "Quintette," and promptly fell in love with it. I can still recapture the thrill of mingled joy and terror that swept me as those glorious harmonies rang forth. The harmonies, of course, were beyond me. What I wanted was the "tune," those few measures of passionate minor melody. I really *wanted* that tune far more than my ball, or my tin soldier, or the orange I got for good behaviour. But how to get it? I dreamed and brooded over that tune and finally hit upon the idea of picking it out, with one finger, on the piano, that miracle-box from which melodies soared forth. It was quite a piece of work. I struck first one note and then another, and it wouldn't sound right. I lifted myself up to the keyboard in a storm of desire and frustration, and kept on trying. And then, suddenly, gloriously, I had it. I could play the tune. It was forever *mine!*

Musically considered, of course, one cannot play the Brahms "Quintette" on the piano at all. Still, I think it did that tiny boy more good than harm to pick out the "tune" of it, sheerly for the love of the thing. I can heartily recommend that you, too, try your hand at love-labors of this sort. You must practice your music, of course, and you must learn it; but, above all else, you must *want* it. And the summer vacation period offers the best chance in the world of getting closer to the things we want.

Shadow Technic

ANOTHER pleasant pastime is to test out the precise feeling you have for the keyboard. Throughout your music study you have grown accustomed to finding certain tonal relationships in very definite places on the keyboard. How accurately does this "keyboard feeling" stay with you? Can you step away from the piano and space your fingers in such a way as to strike exactly the C-major chord? Try it! Probably you will hit it very accurately. Possibly you may be surprised to see where your "octave" ends! Then try converting your C-major chord into C-minor. What happens to your second finger? You can have splendid games, feeling out these relationships away from the piano and then checking up on yourself at the keyboard. And it will immeasurably improve your piano work, thus to have the sense of intervals safely inside your fingers. Let several people play this. Have a contest!

However much you practice at your regular assignments, you can spend your summer's leisure in no more pleasant or profitable way than by recapturing the social spirit of music. Play *at* music together, in groups; adventure with it; read; discover; try out effects. Never mind if it sounds less than perfect. Only *do* it! The academic, "perfectionist" approach to music is useful only when it is wholesomely subordinated to that emotional satisfaction which, after all, is the first purpose of music. So, then, see how far you can go, this summer, in clambering over obstacles, into the full meaning of music, into hearty, vital, social, communicative pleasure! I am willing to wager that, when lesson time comes around again, you will be the richer, the wiser, and, best of all, the happier, for your experiment in this sort of fun.

Music of Nature

A SERIES OF PROGRAMS FOR STUDIO, CLUB OR RADIO RECITAL

By ALETHA M. BONNER

A River Symphony

Part I—Music of the Rivers

Reader:

From its birth in the mountains to its mingling in the main, rhythmic beauty marks a river's roamings.

Through country-side and city mart it wends its way, now singing in silver tones, as it cascades from heights in frolicsome tempo, dancing in the sunlight and purling out a roundelay to audiences of ferns and flowers gathered along its banks, now hushing its voice, as historic memories are stirred, while through famous fields of battles past it onward flows, chanting a requiem to the heroic dead.

Crowned with water lilies, fanned by the gossamer wings of hovering butterflies and the sturdier pinions of water fowls, lulled by the song of birds, stirred by torrential downpourings of summer rains, or held fast in winter's icy grasp—how varied is the life of its waters!

And how, with changing scene and mood, the mighty river lifts its voice in a symphony of song, sweeping in tone, rhythmic in measure and sublime in harmony:

I envy the stream, as it glides along
Through its beautiful banks in a trance
of song.

Part II—MUSIC

Piano Group
The River.....Harl McDonald
Scenes from a River Levee..C. W. Kern
Floating.....Julius H. Matthey
Silver Stream (Valse Caprice)—
Thurlow Lieurance
The Waterfall.....Cedric Lemont
A River Romance.....Ernst C. Krohn
The Mississippi Bubble.....C. W. Kern
The Pearly Cascade, Op. 52—
Heinrich Lichner
Singing Waters, Op. 214.F. P. Atherton
Murmuring River, Op. 71, No. 3—
F. R. Webb
The Mountain Stream, Op. 13—
Sidney Smith
At Flood Tide, Op. 22, No. 5—
Ludwig Schytte

Violin Group
By the Waters of Minnetonka—
Thurlow Lieurance
A River Scene.....Henry Tolhurst
River Legend.....Franz C. Bornschein
A River Scene.....Henry Tolhurst
Singing Waters.....T. D. Williams

Song Group
Where the Sad Waters Flow—
Thurlow Lieurance
I Know a Bank.....Henry Parker
Driftin'.....Lily Strickland
The Dream River.....A. F. Tate
The River.....Sir Arthur Sullivan
A Dream River..Arthur Goring-Thomas
Deep River.....(Negro Spiritual)

Reading:
Selections from "Night Journey on a River"
By WILLIAM CULLEN BRYANT

Part III—NATIONAL RIVERS

Piano Number (four hands): Song of the Volga Boatmen (Russian Folk Song).....Arranged by W. P. Mero
Piano: On the Beautiful Blue Danube (Germany-Austria).....Johann Strauss
Piano Number (six hands): Moonlight on the Hudson, Op. 60 (United States).....G. D. Wilson
Violin
a. Suwannee River (American)—
Stephen Collins Foster
b. The Watch on the Rhine (German National Air)—
Arranged by Albert Franz

Song Group
Flow Gently Sweet Afton (Scotland)—
James E. Spilman
Where the River Shannon Flows (Ireland).....James I. Russell
On the Banks of Allan Water (England)
On the Bridge of Avignon (France)
On the Banks of the Wabash—
Paul Dresser
Beautiful Ohio.....Mary Earl
Ol' Man River, from "Show Boat"—
Jerome Kern
The Blue Juniata (Pennsylvania)
Nile Night (Egypt).....Cooke

Some Piano Questions

By T. A. HENDRICKS

ARE you sure that your instrument is tuned to standard orchestra pitch—that is, A 440? Can a saxophone or a clarinet be tuned to it without having to pull the mouth piece half way off? Is the action in good condition as to repair and regulation? The most perfect tuning cannot give best results if the mechanism of the instrument is not in perfect working order. Do the keys rattle or the pedals squeak?

Do you have your piano cleaned out thoroughly, especially under the keys? If not, you will be surprised to find how much dust, lint, toothpicks and hairpins, possibly mouse nests and moths, may have accumulated under them. Your tuner will do this cleaning for a small extra charge. Remember, the less dirt, the less moths.

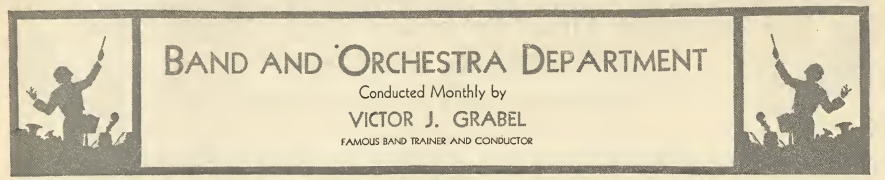
If your piano is fifteen or twenty years old you can improve the bass tone quality about one hundred per cent by having new bass strings installed as the over winding on them loses its life and snap and the tone becomes dead. Players of all string instruments have to replace strings very often to obtain best results.

Have you ever had the hammers refaced or filed? The constant pounding on the wire strings wears grooves in the face of them which deters the tone quality.

If some of the ivories are missing and the rest are nicked and yellow, a new set of imitation ivory ones can be put on by your tuner for a few dollars. This is well worth the investment as to key board appearance. New black keys are inexpensive.

Renicketing the pedals adds much to the looks of the case, as well as does "touching up" the mars and scratches in the varnish finish.

Have your tuner give the piano a thorough examination as to what regulating or repairs it may need, and do not expect him to do all these things for the mere price of tuning. Many a fine piano is a wreck for lack on the owner's part of spending a few dollars for expert repairs.



The Tuba

By CLEMENT E. ROWE

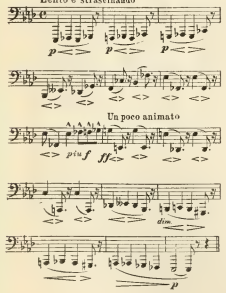
THE TUBA is the principal bass instrument of the modern symphonic band and the lowest voice in the brass choir of the symphony orchestra. The development of good tuba players deserves the attention of conductors of school bands and orchestras who expect their organizations to attain precision in the reading of the grade of music now expected of them in state and national contests.

Just why the training of good bass players has received so little attention is hard to say. Correct rhythm and intonation in the low brass is difficult to achieve, and, when once established, adds much to the "snap" of the entire ensemble. One hears that bass parts are not of interest to intelligent players. Bottesini and Dragonetti found the possibilities of the double bass worthy of their efforts. The tuba as the brass counterpart of the string bass has many possibilities. There are tuba players in the United States whose technical ability rivals that of the best cornetists.

The "Wagnertuben"

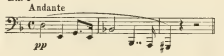
THE FIRST master to introduce the tuba into the orchestra was Richard Wagner who even insisted on the use of two of these instruments in octaves in certain passages in "Der Ring des Nibelungen." The student of this score, however, should not confuse the "Wagnertuben," also required here, with the bass tuba treated in this article. The "Wagnertuben" was a tenor tuba designed by the composer himself to supplement the horn section. It is to the double bass tuba that he entrusts the *Father*, or *dragon*, motive. Its solemn, sonorous tone in its lowest range makes it ideal for this descriptive part. The following passage from "Das Rheingold" illustrates how well the composer understood the majestic timbre of the instrument:

Ex. 1 Lento e strascinando



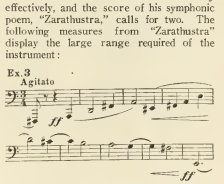
Wagner often used the bass tuba in unison with the double basses in legato solo passages, as in the well-known theme which opens the Overture to "Faust":

Ex. 2 Andante



Richard Strauss has used the tuba very effectively, and the score of his symphonic poem, "Zarathustra," calls for two. The following measures from "Zarathustra" display the large range required of the instrument:

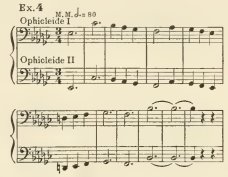
Ex. 3 Agitato



When his scores are labeled "bass tuba," Wagner intended the tuba in F, which is one tone higher in pitch than the E-flat tuba in common use in this country. The "contrabass tuba" parts were for a lower instrument and may be taken by a BB-flat or a CC tuba with four valves. In Germany F-tubas are built with five valves, which allow the players to command the great range of three octaves, from the fourth ledger line below to the third space above the bass clef, or more. Very high parts extending a fifth above this, written by Berlioz and others, were intended for a B-flat tuba, an octave higher in pitch than the instruments commonly used in the United States.

In addition to its own modern parts, the tuba is now given parts written for the obsolete serpent and ophicleide. These instruments were limited in the possibilities and were used to strengthen the bass in *forte* passages. Good examples of their use are found in the accompaniment to some of the choruses in Mendelssohn's "Saint Paul." An exceptional use of two ophicleides in octaves is found in Saint-Saëns' opera, "Samson and Delilah," accompanying a bass soloist:

Ex. 4 M.M. ♩= 80



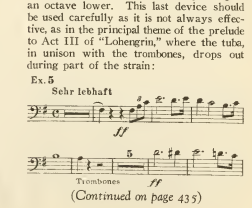
When it appears in the original orchestral score, the tuba is invariably treated as a non-transposing instrument, no matter what its pitch. But as he will have to play many string bass parts and an occasional contrabassoon part, the student should learn to read with equal facility an octave lower. Some of the older band arrangements have treble-clef parts for B-flat bass. It should be understood that these parts were originally for an instrument of the same pitch as the baritone and should not be played in the lower octave. In the French arrangements which are finding their way into this country, however, low bass parts are found in B-flat in the treble clef and even occasionally in the bass clef, and must be transposed. Treble clef parts in E-flat are rarely found, but of course give no difficulty to the player who reads bass clef. In other European countries the parts are written in the bass clef, non-transposing, even though it is specified that they are to be played by E-flat, F, or BB-flat tubas.

The names for the tuba printed on foreign arrangements are sometimes a little puzzling. Thus in England and Germany the upright instrument is sometimes called a bombardon or bass saxhorn. Italy offers a choice collection of names: *bombardone, flicorno, pelitone, cimbasso.*

The tuba by far the most frequently used in the United States is that in BB-flat. Symphony players sometimes prefer the CC or F tuba, and young players often find that the E-flat tuba requires less effort in *fortissimo* passages, though of course the volume of tone is not so large. In symphonic bands some of the basses should have four valves, to enable them to reach the lowest notes without resorting to uncertain pedal tones. There should also be at least one E-flat tuba to play the upper octave when octaves are required, as its tone is better for the higher parts.

Orchestral parts present something of a problem to the tuba player, as might be guessed from the fact that parts are written for instruments built in various sizes. The American player sometimes finds his range on the BB-flat instrument too low to allow him to reach high F or G. These tones can be played by exceptionally good performers, but most players must use a higher-pitched instrument, or play the part an octave lower. This last device should be used carefully as it is not always effective, as in the principal theme of the prelude to Act III of "Lohengrin," where the tuba, in unison with the trombones, drops out during part of the strain:

Ex. 5 Sehr lebhaft



(Continued on page 435)

OUR BAND

By E. FORTE

Can't you hear them tubas blowin'
As our band comes down the street;
Can't you hear the bass drum boomin'
To the step of happy feet?
Gosh! We wouldn't be worth shootin'
If we didn't have a band;
And the way them horns keep tootin'
Is the beat of all the land.

Don't the boys look gay and gallant
In their uniforms of red;
Don't the gals fall for the helmets
Bobbin' swagger on each head?
There's a lot of things that move you
To keep throwin' out your chest;
But for makin' bully music
Then our band leads all the rest.

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By Dr. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

LOVE SONG
By Isidor Philipp

Here is the love song of Lo, the Cheyenne, according to the musical ideas of Isidor Philipp, the grand old man of the French pianistic world. Based upon genuine Indian themes uncovered by the tireless research of Thurlow Lieurance, this music breathes a melancholy suggestive of said Brother Lo's disappointment in an affair of the heart, or perhaps his enforced absence from the presence of the loved one. Sadness and even a measure of despondency prevails throughout. Monsieur Philipp suggests the ever present tom-tom beat in the stationary chords of the accompaniment. He has most cleverly preserved Indian characteristics throughout in melodic line and rhythmical treatment.

Play this music expressively and with the somewhat exaggerated dignity typical of the American aborigines in the most ordinary affairs of life.

IN UNIFORM
By Cedric Lemont

Cedric Lemont's sultry Fourth of July March, "In Uniform," is made to order to thrill the heart of boyhood—and perhaps girlhood, too. He has written it in very stirring military style. Strict march tempo and rugged and vigorous treatment will help to make this music most effective.

Play the arpeggio passages with a rolling motion of the hand. These passages are profuse and all in octave position.

Use very little pedal in the first sixteen measures, the accompaniment being staccato. At measure 17 not only the key but the character of the composition changes, and the pedal should be used twice to the measure throughout this theme. The Coda consists of *fortissimo* chords played with brittle staccato.

MEADOW DANCE
By George Johnson

Crisp and fresh as a dew-spangled meadow should be the treatment of this little dance piece, at once capricious and pastoral in atmosphere. One should roll off the grace-notes smoothly and crisply and make certain that the short phrases of the first theme are carved out distinctly but sharply. This music is in dance form. Rhythm and tempo are therefore of utmost importance. Keep an even pace save for an occasional *ritardando* indicated in the text. Pedal exactly as marked. The second theme in the sub-dominant key offers a change in character. The staccato sixths in measures 21, 23 and 29 should be rather pointed so as to afford contrast with the legato sections of this theme. Marks of dynamics are clearly indicated and are the signposts to a satisfying interpretation of this number.

CRAPE MYRTLE
By Charles E. Overholt

We lucky mortals who have gazed upon the enchantment of crape myrtle in Virginia or elsewhere in the southland have stored within the treasure house of memory a vision of beauty which makes Heaven seem a bit more plausible. Whole countrysides in season glow with the peculiar pink flame of these most unforgettable blooms.

Mr. Overholt attempts in this composition to translate the ineffable color of such a landscape into musical notation. The music is written in 12-8 rhythm but can be counted as 4-4 in triplets.

A smooth legato is desirable throughout. Choose a rhythmical swing suggestive of the swaying of the myrtles in the breeze.

Pedal as indicated, and don't stint in the matter of tonal nuance.

RABBIT FOOT
By Florence V. Price

There is a sterling quality of authenticity about this little number since it is written by the negro composer, Florence Price. It has superlatively the flavor and rhythm of the musical idiom peculiar to our light-hearted and imaginative darker brethren and is incidentally a corking little novelty for pupils' programs. Take it at lively tempo and note that the staccato eighths in the right hand opening measures are a foil for left hand chords played *sostenuto*. At measure 5 the treatment changes quite suddenly to *legato*, played *forte* and followed by a *diminuendo*. Preserve carefully the syncopated accent in measure seven which supplies a rhythm synonymous with this type of music. At measure 17 note the sustained basses in the left hand. These "drone" an accompaniment which lends an important effect to the whole.

A lucky find this *Rabbit Foot*, for Etude musicians in quest of something new and clever.

THE HITCH-HIKER
By E. Lowe

Recognize the strident clarion call of the automobile horn in the two-measure introduction to this novelty? It is said that all well-regulated hitch-hikers early develop overly active thumbs as a result of the traditional gesture which sometimes results in "a lift." It is none-the-less advisable to use as little thumb as possible in playing the first theme of this number, especially where hands overlap. The fingers, 4 and 2, as indicated, will be found much more convenient.

After "slowing down from weariness" (see text) the hiker strides forward with renewed vigor singing the familiar and beloved *O Susannah!* Note that he sings it staccato with rather heavy accent on the third quarter of many of the measures. He is lucky enough to thumb another ride and rolls grandly on his way. The piece closes as it opens with the unmistakable notes of the motor horn heard faintly this time as the four-wheeled chariot vanishes into the distance.

ADAGIO CANTABILE
By Franz Josef Haydn

The slow movement from Haydn's "Sonata in E-flat," printed this month, must be handled with great care. The melody should sing along with a beautiful resonant quality and, at the same time, the tone must never be too "thick." We must realize that the instruments of Haydn's day had their tonal limitations and that to realize all the possibilities of the astounding modern grand would put the interpretation entirely out of character, as it were. The ornaments, particularly, should be played with thin tonal quality but withal sharply defined. This music is reproduced in an excellent edition in this magazine, the ornaments being written out just as they should be executed. Make your reading of this music of another day as expressive as possible, avoiding exaggeration as the prayer book bids one "avoid the appearance of evil." Simplicity and beauty of style are essential in playing the music of this great and revered master.

PRELUDE
By Frederic Chopin

Was it Huneker who once said that, if he were to be denied all works of Chopin save one, he would beg to keep the Opus 28 which comprises the twenty-four Preludes?

In these Preludes Chopin runs the gamut of pianism. Nearly all of them may be said to be great music, though some are short in length. The one under discussion (B minor) opens with the melody in the bass, and to it one should impart all that one can of the mellowness and resonance of cello music. (Chopin, one remembers, was especially fond of cello music.) The repeated notes in the upper voice of the right hand are heard with relentless monotony and are tremendously effective against the flowing melody of the left hand. At the end of the sixth measure the melody is taken by the right hand and held until the end of the eighth measure when the left hand resumes it. The tempo is slow, the mood tender, introspective, very melancholy. A certain flexibility of pace is allowable and desirable, provided all rubato is taken in a curved and not an angular manner.

SOLDIERS AT PLAY
By Louise E. Stairs

Another good chord study for first graders. Only three chords are used, all lying comfortably under the hand with an easy shift from one to the other. Play this piece in moderate time and with forearm staccato. The first half has the melody in the left hand; the second half finds the melody in the right hand while the left hand supplies staccato chord accompaniment.

TARANTELLA
By Ella Ketterer

Assuming that this tarantella has first been studied carefully at slow tempo, it is suggested that the pupil count two to the measure instead of 6-8. The tempo is so rapid that the effect is that of 2-4 in triplet time. During the first theme the right hand plays legato for the most part against a staccato left. Throw off all phrases sharply, since this procedure is characteristic of the tarantella, a dance of Italian origin done at furious speed.

A SUMMER WISH
By Harry Patterson Hopkins

Young students will like this simple melody in dance form. Only two lines long, it provides practice in melody playing, careful pedaling and the making of nice rhythmical distinctions.

MARCHING OF THE TROOPS
By C. W. Krogmann

Here is another march written in 6-8 time but accented twice to the measure so that it sounds like 2-4 in triplets. It opens with a series of bugle calls, *allegro con spirito*. The March proper begins with measure seventeen. The tempo at this point is regulation march time played *risoluto*, as the text indicates. Be careful to sustain the basses (dotted quarters) and hold an even steady pace to the *finale*.

PLEASANT MEMORIES WALTZ
By F. A. Clark

During the first thirty-two measures of this little number, the hand has a particularly easy time of it, playing only one note to each measure. From this point on, however, it shows much more action and will doubtless call for separate hand practice in certain measures. The melody lies in the upper voice throughout. The waltz begins in G major, has its second theme in C major and closes with a repetition of the first theme.

HAPPY DAYS

It is reported that the campaign song, *Happy Days are Here Again*, was one of the foremost popular instruments in putting President Roosevelt into office. Political harangues, statistics, pompous exhibitions of statesmanship, and class bias; all of these fell before the unanswerable arguments of lightsome, joyous music, in setting the minds of a disturbed people towards a more satisfactory state.

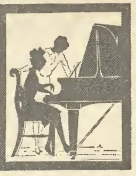
The wonderful "come-back" of the piano and of piano teaching in many parts of the country already have meant "happy days" for many a teacher. If these have not come your way as yet, *keep digging*, and you shall reap a part of the reward that music helped to produce.

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Planning for a Pupils' Recital

I am planning a recital to be given by my advanced students. Each is to play a classic selection, to be followed by a modern piece in a key and rhythm to contrast with the first one. How should I start to train them for this recital?—C. W. R.

Your idea of alternating styles and keys is an excellent one. In training the pupils, the factors of technic and expression should be especially emphasized. See that the music which you give is not too hard to be thoroughly mastered and that the pupils are taught to play deliberately and without hurrying. Teach them to think of the *music* rather than of the audience and to express the musical ideas so clearly and interestingly that when the piece is ended the applause comes as a pleasant surprise to the performer.

Teach them, too, the proper attitude on the stage, to come before the audience with ease, making a slight bow before and after the piece is played. It is well to rehearse all these details on the day of the recital and, if possible, in the place where it is to be given, so that the pupil may become accustomed to his unusual surroundings.

Technic for an Adult. Books of Studies

1. I have recently acquired a piano student eighteen years old with whom I am using John M. Williams' *Book for Older Beginners*. I am in a puzzle as to what to use for pure technic after the ninth lesson. Please make suggestions.

2. I have another pupil, ten years old, who has taken from me for three years. Her studies have included Books I and II of Köhler's "Practical Method." She has studied all the major scales and three of the minor ones. I feel that she could become a fine pianist if she really gives her music her wholehearted interest. Do you think that the Czerny-Liebling series would be well to use next with her?—B. J. W.

1. For pure technic with this pupil you might use the book, "Technic for Beginners," by Anna Priscilla Risher. After this she should be ready for James Francis Cooke's "Mastering the Scales and Arpeggios."

2. More musical studies for this pupil are Stephen Heller's "Twenty-five Studies for Rhythm and Expression," Op. 47. It might be useful to alternate these studies with those of Czerny.

The Pedal with Bach

1. Is it a rule not to use the sustaining (loud) pedal in any of Bach's works? I am preparing Bach's *Bourrée* No. 10, and wonder if it is incorrect to use the pedal here. It seems so choppy without!

2. What study material is advised to follow John M. Williams' "Third Book"? The pupils whom I have in mind are eleven years old.—Mrs. H. C. D.

1. Remember that there was no sustaining pedal on the clavichords and harpsichords of Bach's day: hence any effects which depend strictly upon this pedal are out of place in playing his music—such as overlapping legato chords or long sustained notes of any kind. This does not mean, however, that the pedal should be taboo with Bach; for whenever a special accent or fullness of tone is evidently demanded by the text, which can be really enriched by the pedal, why not make use of it? Take, for instance, the *Prelude* No. 8 in Volume 1 of the "Well-tempered Clavichord," where the pedal can be depressed, briefly, at least, on the first beat of nearly every measure, thus adding dignity and body to the tone.

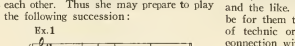
2. Williams' Third Book may be followed by Heinze's "Eclectic Piano Studies" (Presser), or, if you prefer a fuller collection, by the Second Book of Mathews' "Standard Graded Course."

Playing Two Parts at Once

A young pupil seems to learn quite readily and can read the part for each hand well; but, when it comes to putting the hands together, she is simply lost. I have her practice each hand separately until she can play the notes perfectly; but, when she tries to put the two hands together, she cannot do it. What would you advise?—U. T.

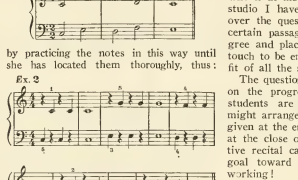
Before playing each pair of notes together, let her play these notes several times with alternate hands, so that she may thoroughly appreciate their relation to each other. Thus she may prepare to play the following succession:

Ex.1



by practicing the notes in this way until she has located them thoroughly, thus:

Ex. 2



As suggested in the foregoing example, teach her to read each note-combination upward, playing the lower note first and the upper note after it. In this way, a regular habit of reading the notes will be established.

Grades of the Chopin Etudes

1. Which are the easiest Chopin studies, the ones which a pupil would study first? Also, to what grade do you assign Chopin's *Berceuse*, Sibelius' *Finlandia* (piano solo) and his *Romance*, Op. 24, No. 9?

2. Clarence Lucas' articles on the playing of Chopin and the necessity of relaxation interested me; but do the same principles hold good for the *Octave Etude*, Op. 25, No. 10, or for any other octave piece, such as Kowalski's *Marche Hongroise*? I am greatly puzzled over this, since I have seen numbers played with immense bravura by a virtuoso, apparently with a firm wrist, as far as I could fathom the "flesh" line!—F. N. L.

1. While all of the Chopin Etudes are of considerable difficulty, those which are most readily grasped are his Op. 25, Nos. 1 and 2. The *Berceuse* is of about Grade 9, the Sibelius *Finlandia* of Grade 8, and his *Romance* of Grade 7.

2. It is quite possible to play bravura octaves simply by throwing (not forcing) the hand loosely up from the wrist. The amount of tone will then depend upon the rapidity and extent with which this throw is accomplished. If played with a stiff wrist, such octave passages soon become unbearable to both player and hearer!

Work with a Piano Class

I am conducting a piano class of older beginners. Can you suggest any written work that I might give the other students to do while I am helping certain ones at the piano?

My class has been meeting for about a month now, with each student putting in two three-hour class periods a week. How soon do you think they would be capable of giving a recital?—T. O.

For written work, they could be asked to write specified scales and their signatures, the meaning of given musical terms, and the like. Better still, however, would be for them to consider as a whole points of technic or expression which arise in connection with the playing of the student who is at the piano. In Tobias Matthay's studio I have heard animated discussions over the questions of how loud or soft a certain passage should be played, the degree and place of accents in it, the exact touch to be employed—to the lasting benefit of all the students who were present.

The question of a recital depends largely on the progress which is made. If the students are active and interested, you might arrange for a simple program to be given at the end of perhaps four months or at the close of the season. This prospective recital could be held before them as a goal toward which they are continually working!

Planning a Pupils' Recital

Should a teacher play at a recital that she gives for her students. If these are few in number? Only one of my students has ever been in such a recital. Do you think that I should have them play just for the parents, before giving a more public program? Could you give me some idea how to plan so that the recital would be interesting for the parents as well as the pupils?

I have four beginners and three that range through grades two, three and four. I myself play pieces of about grades six and seven.—U. T.

I think it would be well at first to "try your pupils out" by giving a small private recital, perhaps at your own house. Let the program then start with the four beginners and work up to the more advanced grades. Then, for a climax, you yourself could play a group of two or three attractive little pieces. If with these the program still does not seem long enough, you can introduce some extra features, such as a short essay—prepared by one of the pupils—on the life of a composer, one of whose works could be played by yourself or an advanced pupil.

If this private attempt is a success, you might follow it—possibly at the close of the season—by a public recital, given in a small hall. For this occasion I suggest that you ask one of your friends—a singer or a violinist—to assist you in one or two numbers that will add variety and interest to the program.

Don't forget that at a recital given at your own house, the serving of light refreshments is sure to be an attractive item!

Early Study Books

1. After a student has finished "Music Play for Every Day," which book is more suitable, "Happy Days in Music Play," or Mathews' Grade II? Is there a book of Five-Finger Exercises given in connection with "Music Play for Every Day"?

2. When could the "First Lessons in Bach" be given?

3. Please suggest some pieces or sonatinas for a pupil who has almost completed Mathews' Grade II.

4. Is Hanon's "Virtuoso Pianist" too far advanced for a pupil of thirteen who has almost completed Mathews' Grade II? If so, what book would be suitable? What book can follow the Hanon "Virtuoso"?—Mrs. E. M.

1. I am inclined to recommend "Happy Days" since this book logically follows the "Music Play." A book of five-finger exercises, which is admirably adapted to the purpose that you mention, is "Technic for Beginners on the Pianoforte," by Anna P. Risher.

2. The "First Lessons in Bach" may be begun in the latter part of Grade II or the first part of Grade III.

3. Pieces useful for this grade include the following: Grieg, *Albumleaf*, Op. 12, No. 7; Tschaikowsky, *The Lark's Song;* Kullak, *Scenes from Childhood*, Op. 61; Reinhold, *The Brownies*, Op. 58, No. 8; Engel, *Wayside Flowers—Idyll*, Op. 5; Poldini, *Valse Serenade*.

For sonatas and sonatines I suggest that you draw upon those included in the "Sonatina Album," Presser Collection, Vol. 49.

4. Hanon's "Virtuoso Pianist" covers Grades III-VII. It may well be preceded by Schmitt's "Five-Finger Exercises," and followed or accompanied by James Francis Cooke's "Mastering the Scales and Arpeggios."

Teaching Staccato Touch

When I first began teaching, I was puzzled as to how I should explain the staccato. Then it hit upon the following idea, pretending that the staccato note is a hot stone or a radiator. If we touch our finger to it, we remove it very quickly or else burn it. With very young pupils I actually make them go over to the radiator and touch it. This method has never failed to impress the pupils with what a staccato is and how to play one.

If you agree with this idea, please pass the advice on.—M. S.

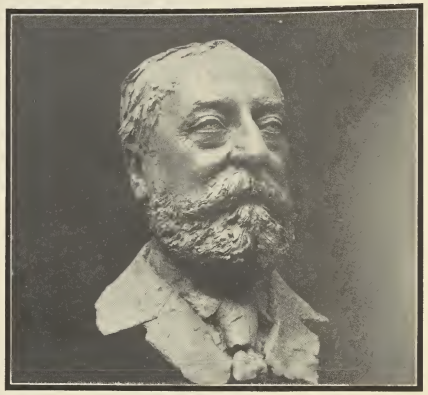
This is certainly heroic treatment and should leave no doubt in the pupil's mind as to the nature of a staccato effect. My only criticism is, however, that it substitutes an awkward jerk of the hand for what should be a mere natural relaxation. Try putting the emphasis not on pulling the hand away from the key, but on pressing the key down firmly and letting it go instantly. The finger then simply *rides up on the key quickly*, as though the latter were a little elevator, always ready to take its passenger up without delay.

Piano Lessons With Camille Saint-Saëns

By Prof. I. Philipp

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

Professor Philipp is making his first visit to America this year and will be in our country through the month of August. M. Philipp is the chairman of the committee preparing the elaborate ceremonies for the one hundredth anniversary of the birth of Saint-Saëns, which occurs next year. His coming to America will assist in these arrangements.



CAMILLE SAINT-SAËNS
From a bust by Paul Dubois

THE RICH and beautiful genius of Charles Camille Saint-Saëns, which encompassed his life from 1835, when he was born in Paris, to 1921, when he died in Algiers, forms one of the most significant pages of musical history in France. Saint-Saëns' father was of peasant origin, while his mother came of a bourgeois family. In other words, he was thoroughly representative of the French people as a whole and not of the mere segment of aristocracy.

As with many famous musicians, his genius manifested itself at an extremely early age, and we find him busily engaged in music as a pupil in piano of Stamaty and in harmony of Maleden, at the age of seven, when he was already beginning to compose. At the age of five he appeared in public with a celebrated violinist and at the age of eleven he gave his first pianoforte recital in Paris, two years later entering the Conservatoire, from which he was graduated when he was seventeen. At eighteen he became an organist at the Church of Saint Merry and during his busy life gave a great deal of attention to the playing of the organ. When he was twenty-two, he was appointed to the position of organist at one of greatest churches of Paris, the Madeleine.

His first symphony was performed in 1853, when he was eighteen years of age, and was published two years later. He wrote his second symphony for a competition at the age of twenty-one, winning first prize. In 1861 he was appointed Professor of Piano at the École Niedermeyer. Among his pupils were Faure, Gigout and Messager. At this period he began creating the wonderful reputation as a virtuoso of fine poetic qualities, great intensity and an impeccable clarity of style which brought him the widest renown.

Executant and Composer

HIS VIRILITY was the amazement of all, as is evidenced by the fact that we find him making, after the age of eighty, concert tours of America and South America and conducting his works in different parts of Europe. As time went on, however, his genius as a composer was so great that throughout most of the world he is thought of as a composer rather than as a pianist. He wrote very nearly two hundred works, ranging from simple piano pieces to very elaborate symphonic and operatic works. In 1877 his opera, "Samson et Dalila," was first given at Weimar, largely through the friendship of Franz Liszt. The German *première* was due to the fact that his early operas were not particularly successful in Paris, and the directors of the Opera in Paris rejected his "Samson et Dalila" and also his "Etienne Marcel." "Samson et Dalila" was splendidly received in Germany and is very frequently given to this day.

His symphonic poems, modeled after those of Liszt, his violin concerto, his famous pianoforte concertos, of which he wrote five, and other works brought him great distinction. He received the Order of the Legion of Honor in 1868 and in 1881 became a member of the French Institut. His operas thereafter were among the most successful presented in France.

One distinguishing thing about the work of Saint-Saëns is that he succeeded equally well in so many different branches of the art. His versatility extended beyond the art itself in many other directions, the principal one of which was astronomy. He was a very capable writer and critic, as is evidenced by his famous "Souvenirs," a collection of essays upon his musical experiences which represent brilliant literary ability. His penetration in the analytical consideration of composers is extraordinary, whether it be in the case of the somewhat ephemeral Meyerbeer and Offenbach or with Haydn or Liszt. His style is ingenuous and engaging.

A Timid Disciple

SAINT-SAËNS was fifty-four years of age when I first had the privilege of meeting him. I was eighteen years old when Stephen Heller gave me a word of introduction. One morning soon after I armed myself with all my courage, and, trembling, rang at his door. At that time he lived at 14, rue Monsieur le Prince, in a modest apartment, very simply furnished. That day he seemed anxious, preoccupied, but he received me with great kindness.

"You are timid," he said. "That is a serious fault in an artist. I was timid, too. Come, play me something!"

I sat down at the piano and began the first movement of *Sonata, Op. 53*, of Beethoven. He heard it through without stirring. Then, "Something else," he said. "Have you any Mendelssohn?"

I played the *Rondo Capriccioso*.

"*That* is very good," was his verdict. "Come again. Come Friday at nine o'clock. Your playing is promising. You interest me. Don't be so timid."

The first lesson, which lasted from nine o'clock till noon (and the Master kept me to luncheon), was somewhat stormy. Wrath, remonstrance, encouragement—I endured them all with joy. Madame Saint-Saëns, his charming mother, who heard him raging and scolding, came into the room several times.

"It is nothing," he said, "only that this animal is too timid." But I, I was happy. . . .

The Gantlet of Criticism

CHOPIN, Liszt, Schumann were as familiar to him as the older classics. He had curiosity for all music and was eager to know the latest compositions. His memory was stupendous. His mind was so clear, vivid and exact that the clearness and swiftness of his criticism compelled the student to understand and to make progress. Saint-Saëns did not pass over in silence a single mistake. He was extremely impatient. Often, after scolding and reproaching, he would leave the room, slamming the door behind him. Then his mother would bring him back, and the lesson would begin again.

After returning from my lessons I wrote down religiously the advice which he gave me and some of these maxims follow.

"The mania for too rapid *tempi*, which is so prevalent in our day, destroys the form of the music and makes it degenerate into a noise, confused and uninteresting. Nothing remains but speed and that is not enough."

"No composition for the piano will ever be well written, no playing of the piano will ever be interesting, unless the bass is made just as important as the melody."

"The two hands must function *at the same instant* and not one after the other, as is too often the case. Sometimes this error is due to mere carelessness, sometimes to the idea that thus the execution has more grace and charm—which is a great mistake and leads only to affectation and mannerisms."

"It is only the study of tone (*sonorité*) which makes the piano interesting."

"To abuse the pedal is odious. But it can be used very often without abuse. At first it should be omitted as far as possible, in practicing. Then, in working with it, one should remember that its variety of effects must never bring about confusion."

Nuance with a Difference

"TO PLAY the 'Well-Tempered Clavichord' of Bach as if you were at a tournament of *nuancing*, and to play it without *nuances*, even without expression—both styles seem to me equally wrong. If I had to choose between the two faults, I should certainly choose the second, which does not detract from the sincerity of the form. Certainly, in the Fugues, where the form is of tremendous importance, the greatest restraint is obligatory; but in the Preludes the expression of a feeling or a mood is so plainly indicated that the *nuance* must be called upon to give its assistance. On the organ, as on the clavichord, it could be used; therefore to mark it was unnecessary. But the other instruments were different; yet, nevertheless, the masters of that day did not indicate nuancing for either the violin or the clavecin, for orchestra or organ. What does this signify? That the *nuance* was considered accessory and negligible, that it was not, as it is today, a part of the idea? But to exclude it now from performance entirely would seem to me pedantic in the works of a great colorist like Bach. In my opinion it should be used simply and with much discretion, so as to avoid a finical effect and any detraction from the true character of the music. Any nuance used merely to call attention to the performance or the performer must not be permitted."

"In expressive piano playing *rubato* has to be considered. But the nature of *rubato* is not always well understood. *Rubato* does not mean that one is not to keep the rhythm of the measure. But, if one is led to make a *ritenuto*, this must be compensated for by a corresponding *accelerando* (and *vice versa*), while the bass keeps exact time."

These are admonitions which all pianists, and, indeed, all musicians, ought to follow.

Calm Olympic Heights

SAINT-SAËNS held an exceptional place in the trend of modern virtuosity, a rank which no one dreamed of disputing. The most difficult passages kept a translucent clarity beneath his fingers. It was impossible to play the piano with greater boldness, certainty, calmness and authority, with finer sense of rhythm, with more naturalness. Never for a moment was he a *pianist*; at every instant one felt him to be the great artist, the great master.

He was a teacher of the first rank—very exacting concerning matters of technic, purity of execution, study of tone, of the quality of sound, of pianistic color, of phrasing, of just accents, of the style appropriate to each composer. (He often illustrated from his piano, for, as I have said, he carried all the music in his head.) Besides insisting upon all these matters, he took pleasure in opening the mind of the pupil to whatever was truly worthy of interest, and drew his attention to other arts besides that of music.

(Continued on page 435)

FASCINATING PIECES FOR THE MUSICAL HOME

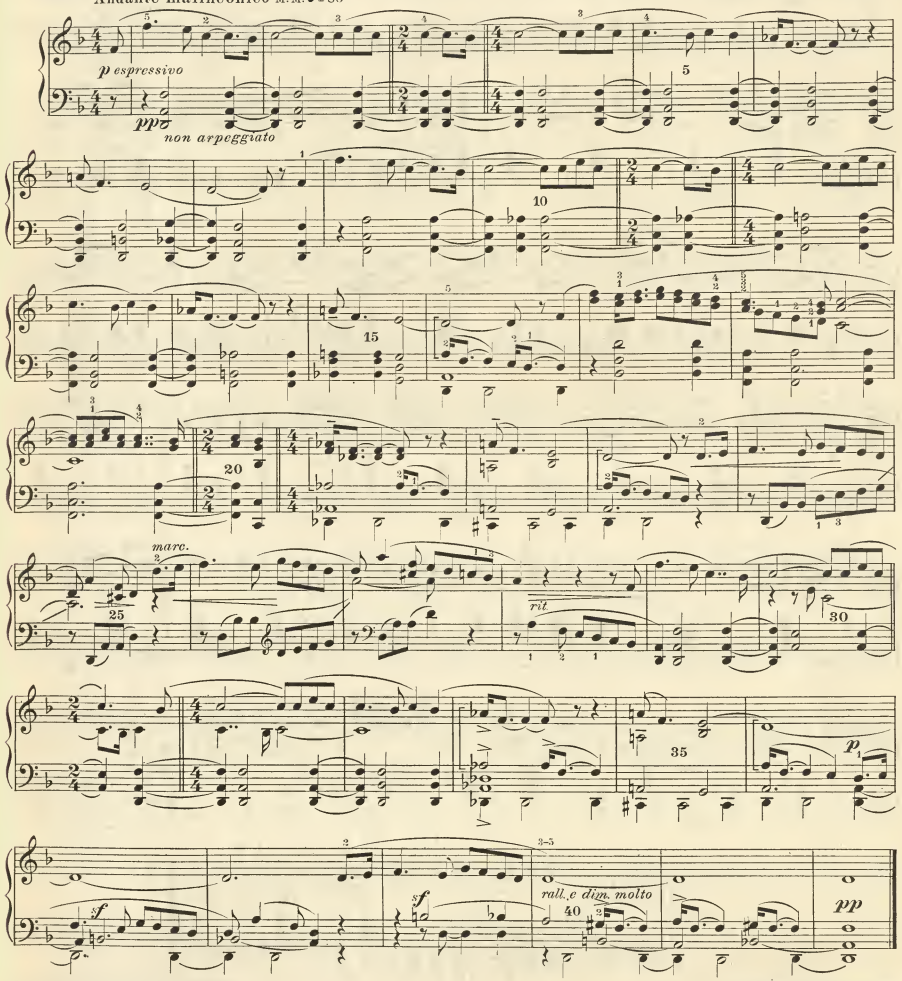
LOVE SONG

CHEYENNE INDIANS

This Cheyenne *Love Song* is the third in a series of four concert pieces by the great French pianist-composer-teacher Isidor Philipp. It is based upon genuine themes which the American composer Thurlow Lieurance gave to M. Philipp at Fontainebleau.

Grade 4. **Andante malinconico** M.M. ♩ = 80

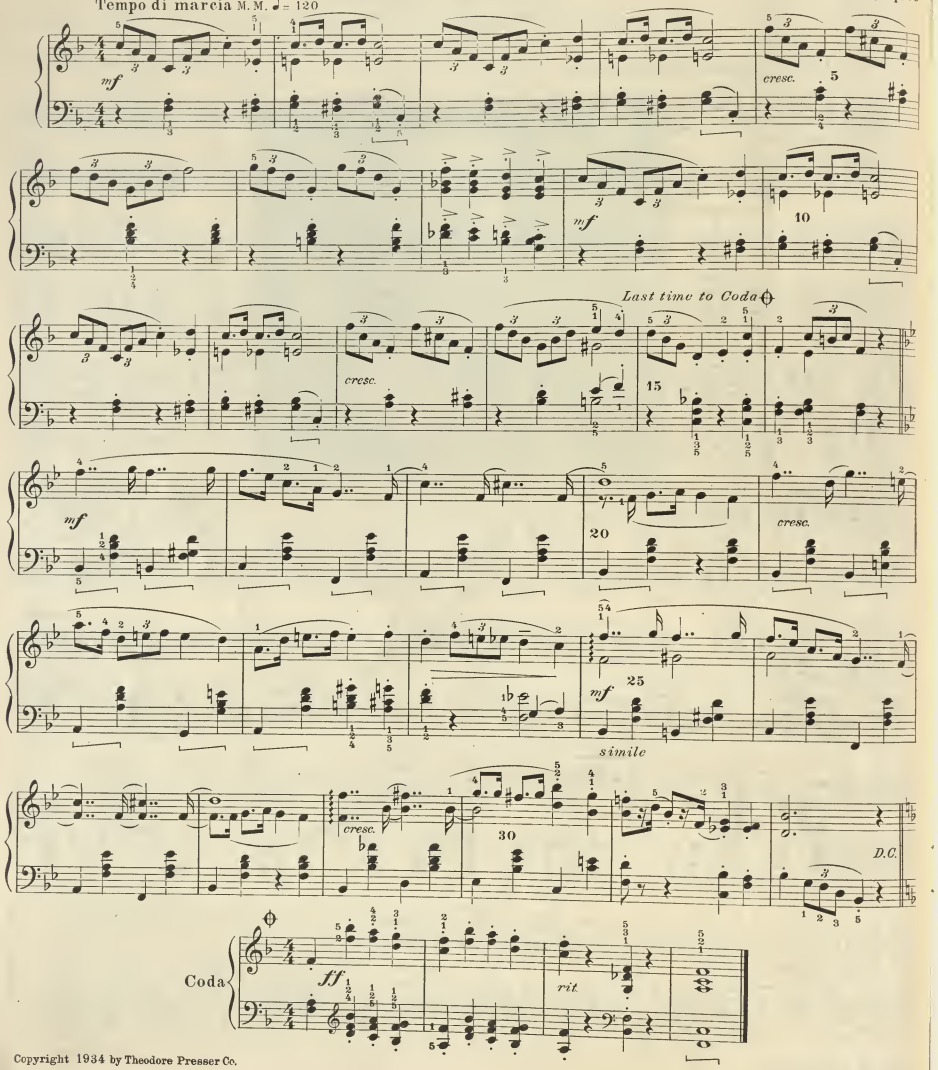
ISIDOR PHILIPP, Op. 91



IN UNIFORM

Cedric W. Lemont is responsible for some of the most delightful of contemporary pianoforte salon music. Note the compelling rhythmic balance of these themes. Grade 3.

CEDRIC W. LEMONT, Op. 65

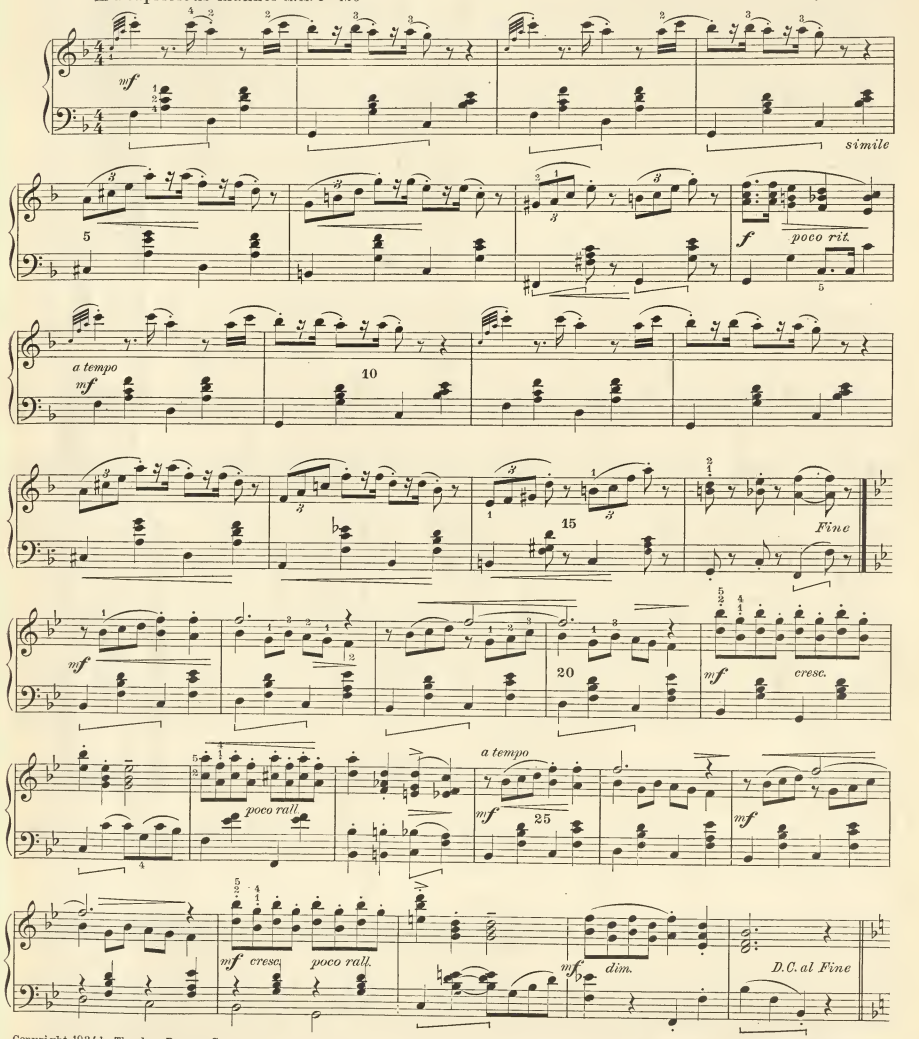


MEADOW DANCE

TANZ AUF DER WIESE

Meadow Dance is the embodiment of youth. Note the finely balanced second section. This is from the pen of a new composer of whom we expect much. Grade 4.

GEORGE JOHNSON

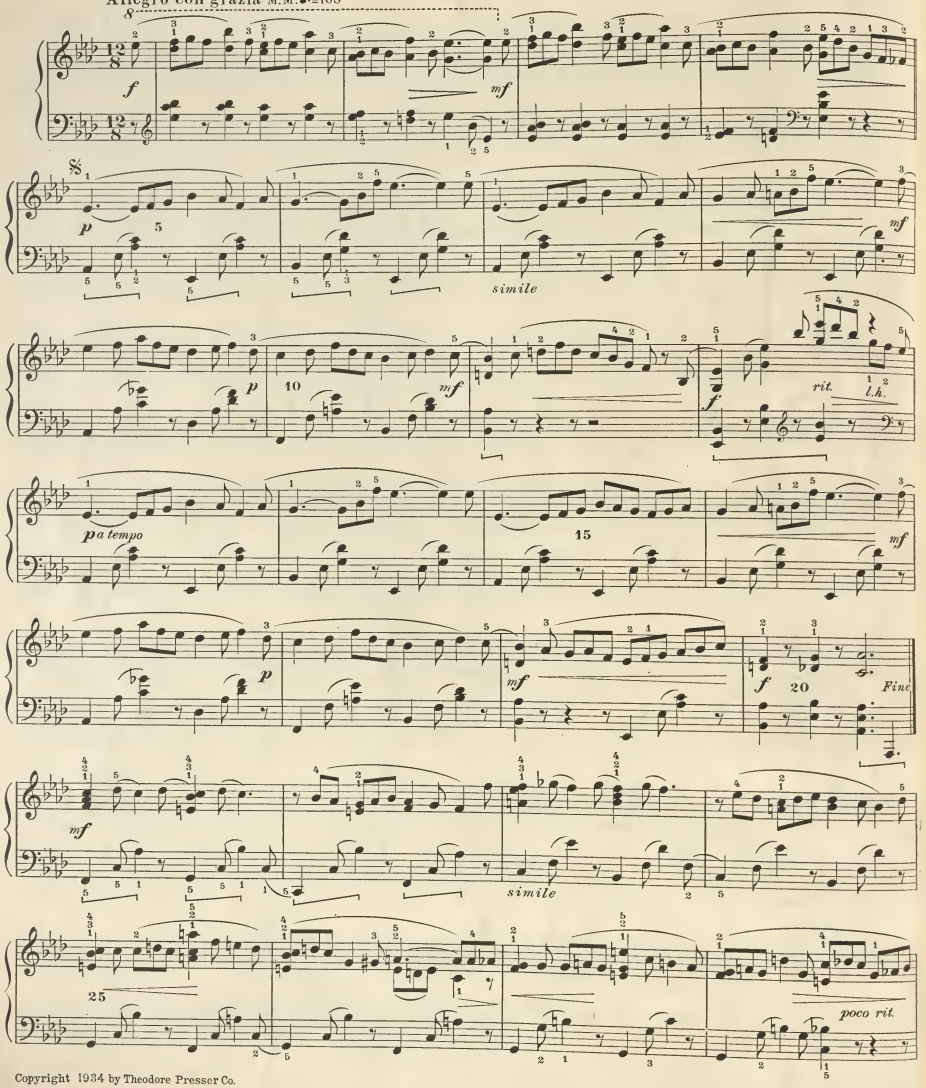


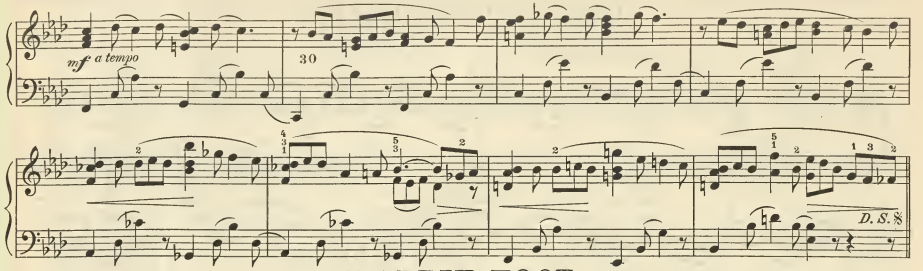
CRAPE MYRTLE

Crape Myrtle is the glory of our Southland. It does not thrive north of Washington. When it breaks out into its gorgeous bursts of pink blossoms, there is hardly any more spectacular display in any land. Grade 3½.

CHARLES E. OVERHOLT

Allegro con grazia M.M. ♩=108



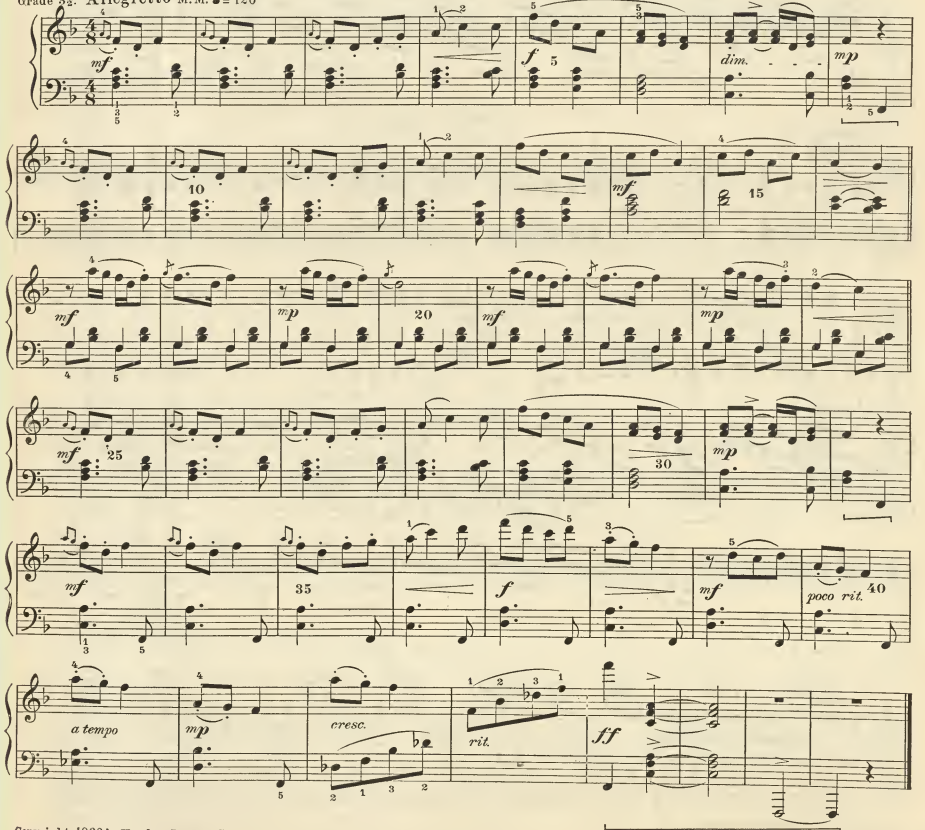


RABBIT FOOT

FLORENCE B. PRICE

Rabbit Foot is "real." Much of the alleged American Negro music is counterfeit on the very face of it. Miss Price, one of the very gifted and accomplished composers of her race, has caught the real spirit in artistic style with the greatest economy of notes. Grade 3½.

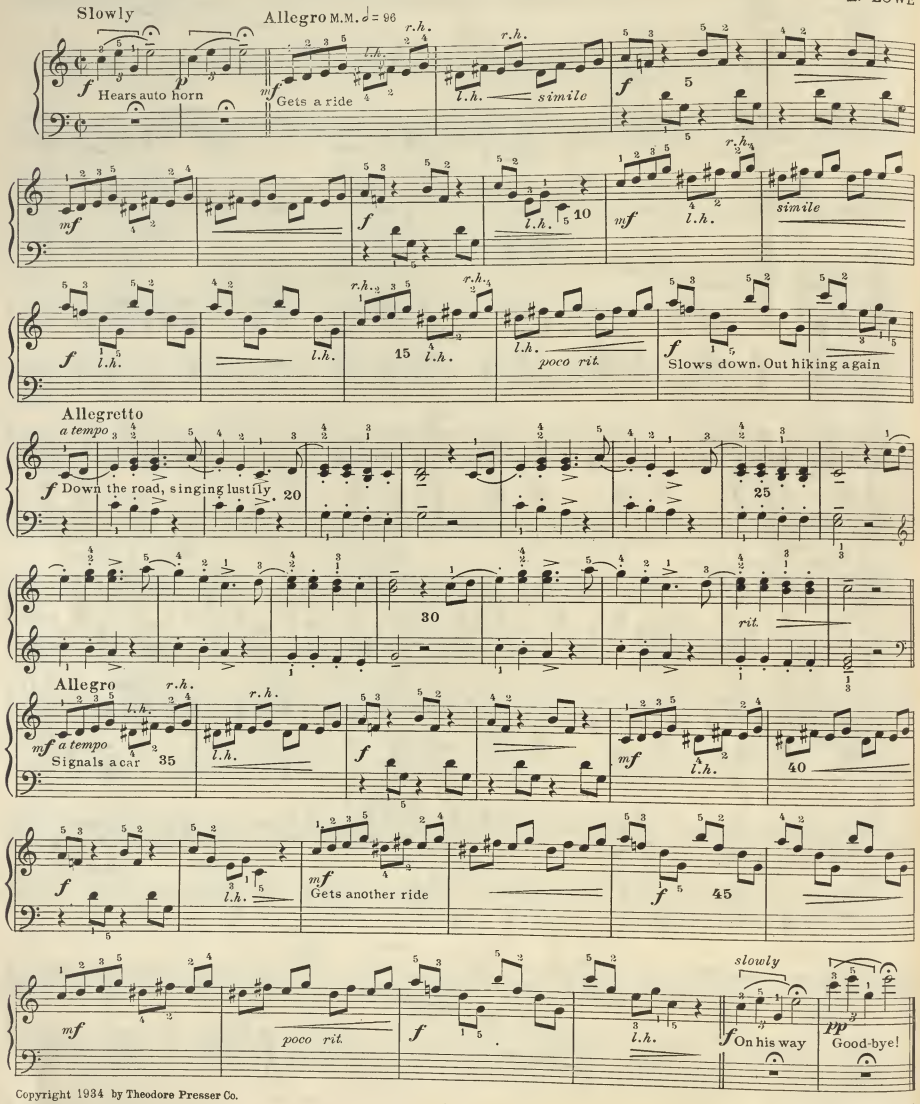
Allegretto M.M. ♩= 120



Grade 2½.

THE HITCH-HIKER

E. LOWE



MASTER WORKS

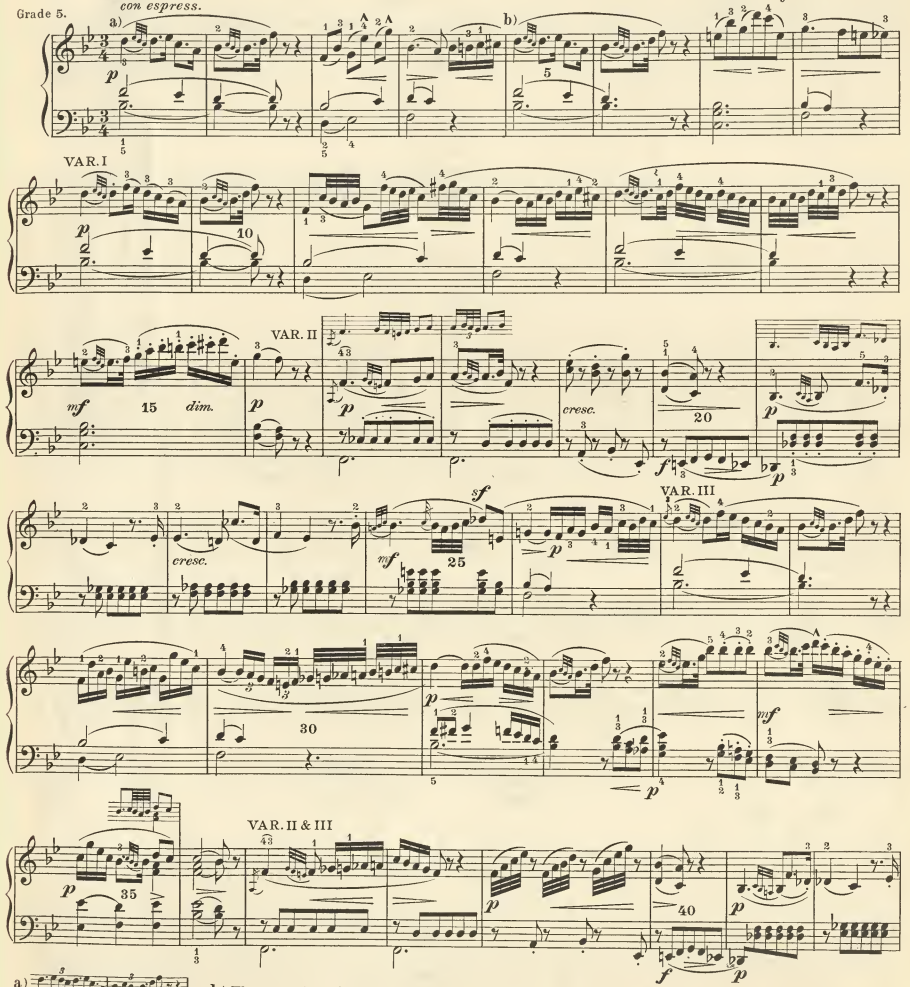
ADAGIO CANTABILE

FROM SONATA IN E FLAT, NO. 14

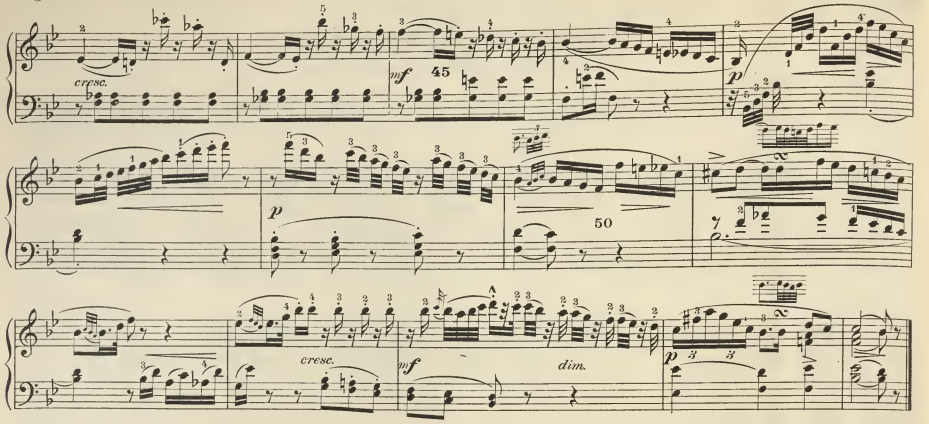
Haydn became such a fluent writer of symphonies and string quartets that even in his piano music there is a certain grace and ease that suggests the *legato* and suavity of string passages. This is one of those pieces in which the fingers take a delight in playing, just as one finds pleasure in a graceful dance.

FRANZ JOSEF HAYDN

Grade 5.



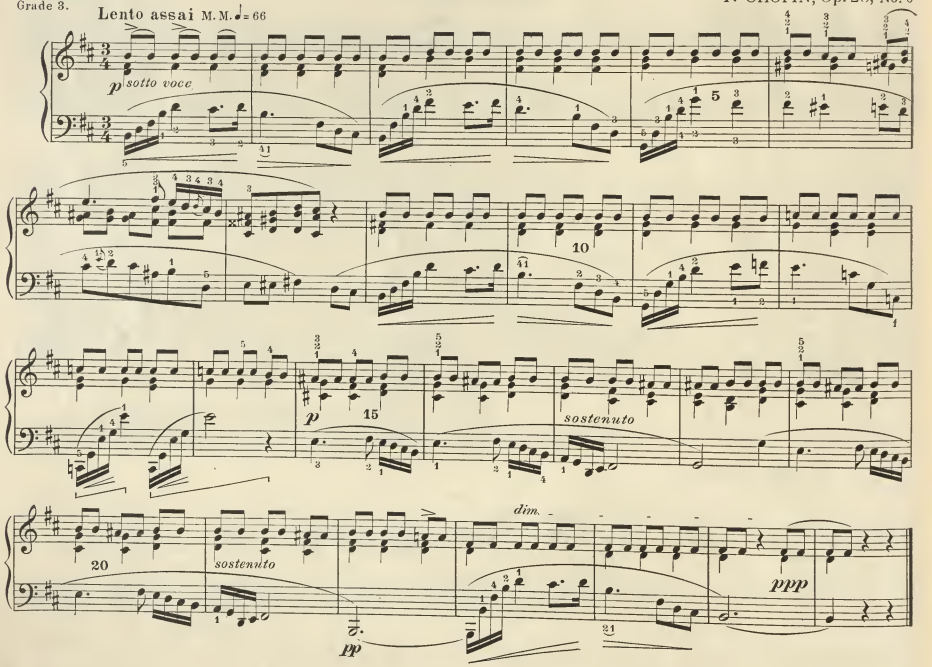
a) b) The execution of these 2 measures is like that of the first 2.



PRELUDE

F. CHOPIN, Op. 28, No. 6

Grade 3.

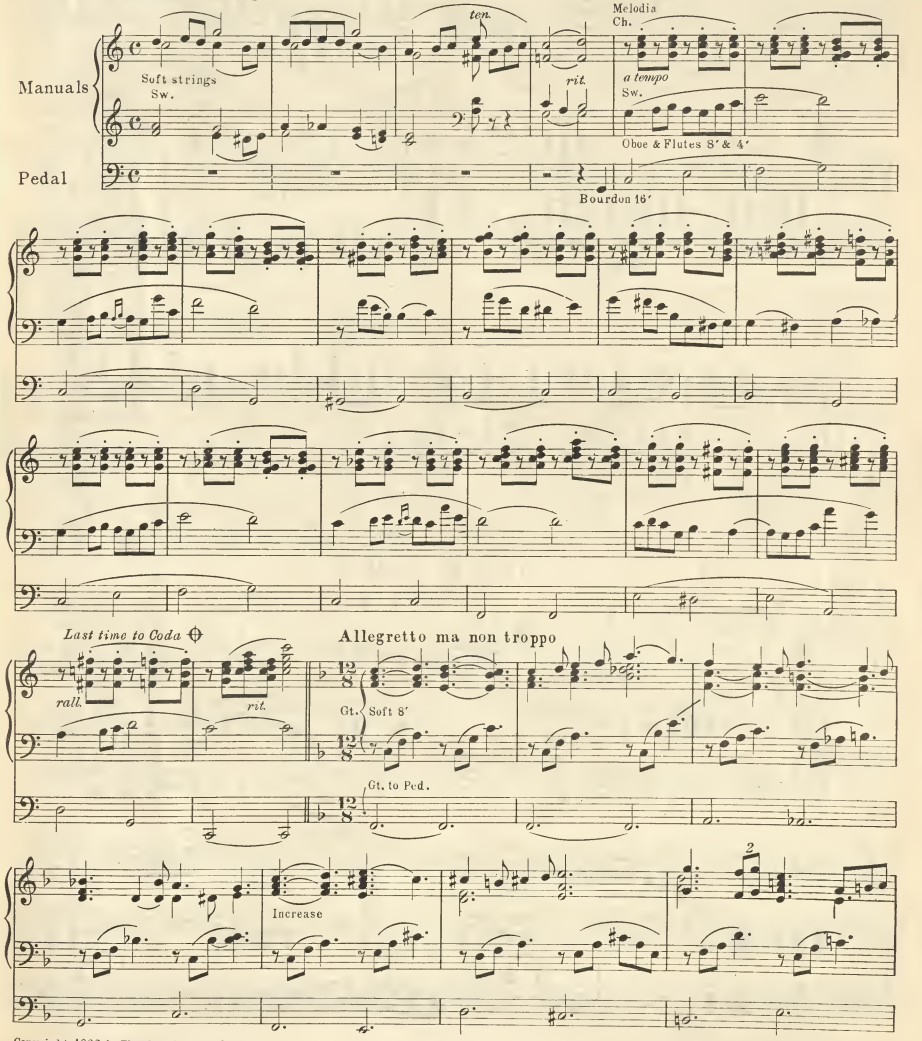


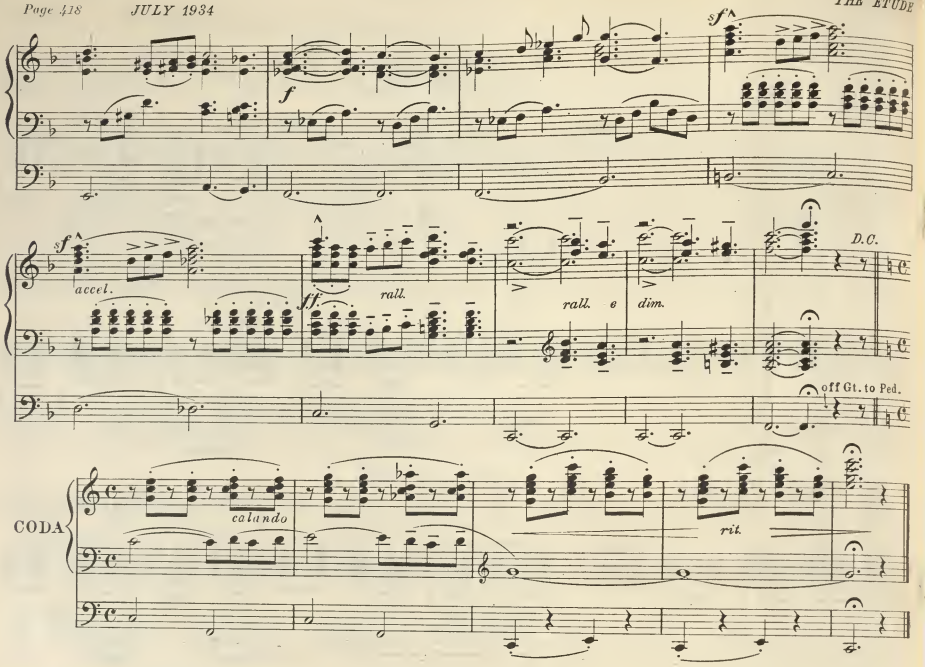
AUBADE

A MORNING SONG

VINCENT WILLIAMS

Moderato assai





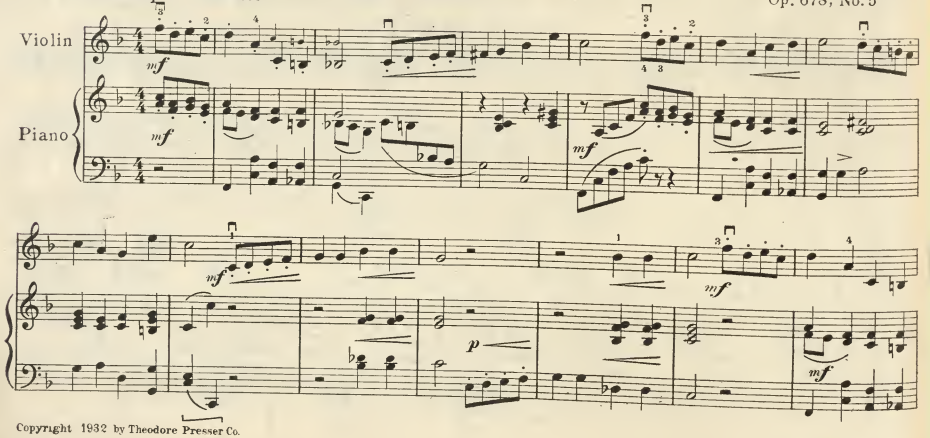
Edited by Rudolph Magin

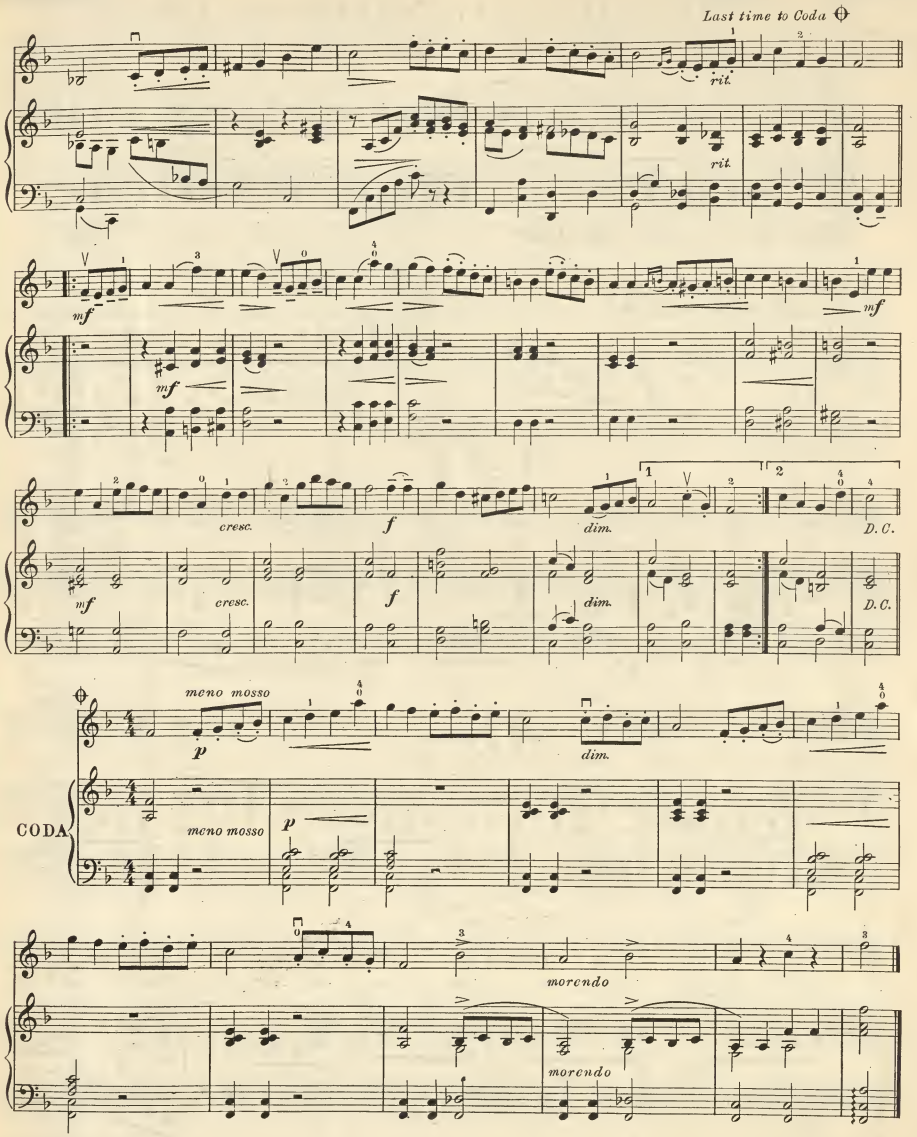
JUNE DAWN

GAVOTTE

CARL WILHELM KERN
Op. 678, No. 5

Tempo di Gavotte

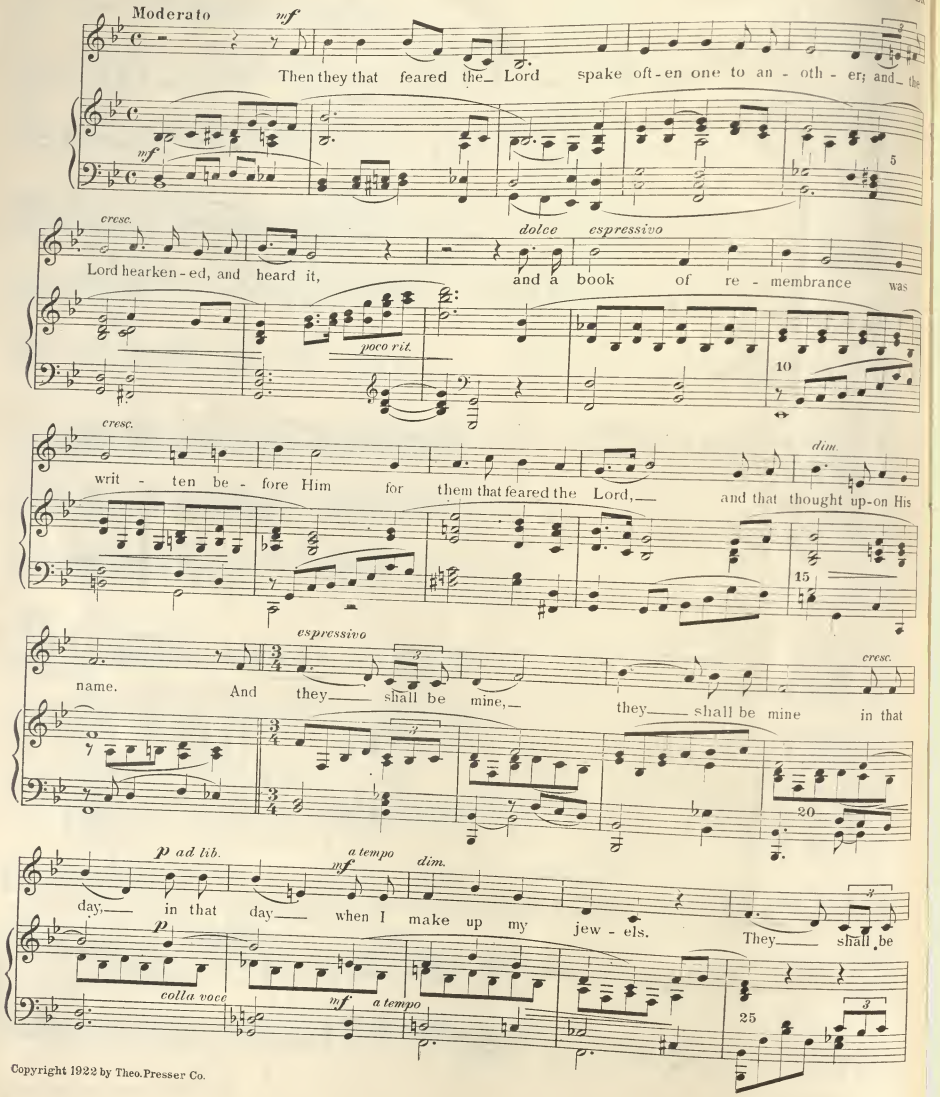


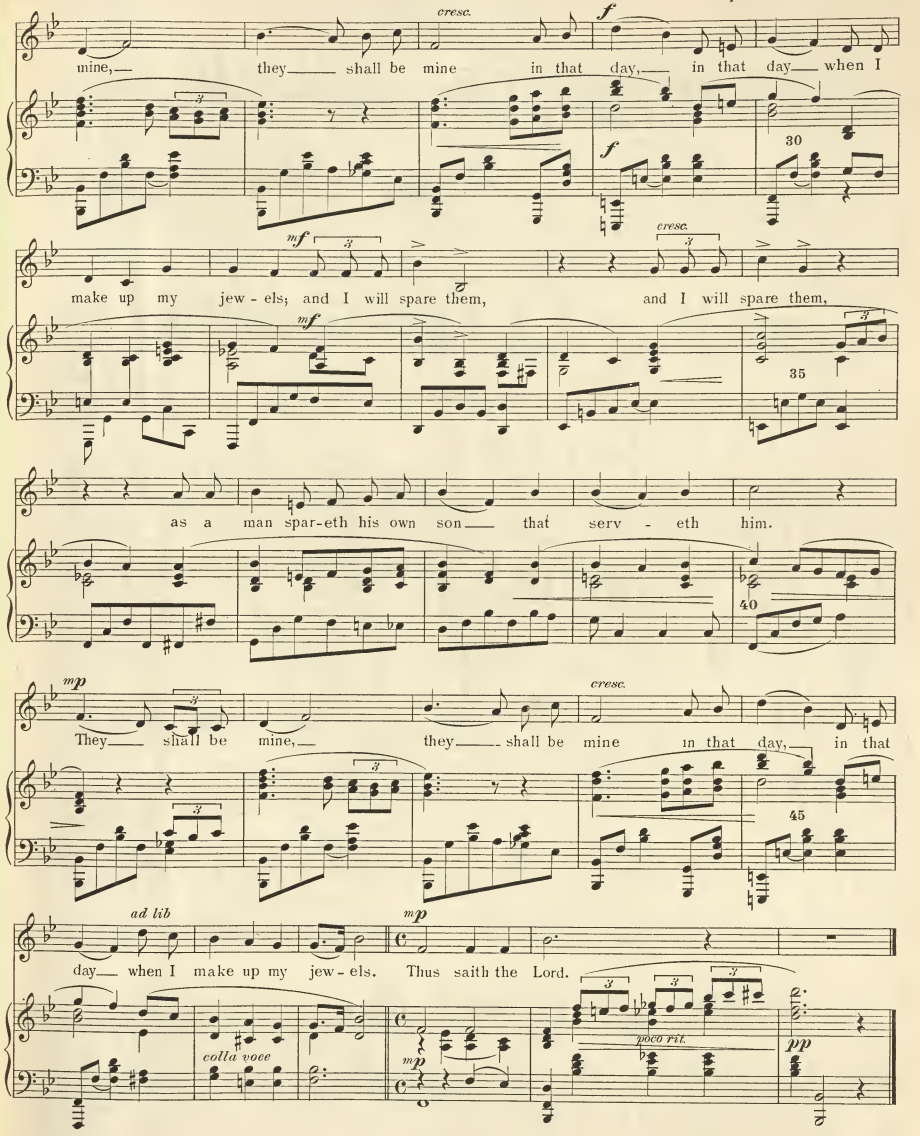


THEN THEY THAT FEARED THE LORD

Malachi III; 16, 17

E. S. HOSMER





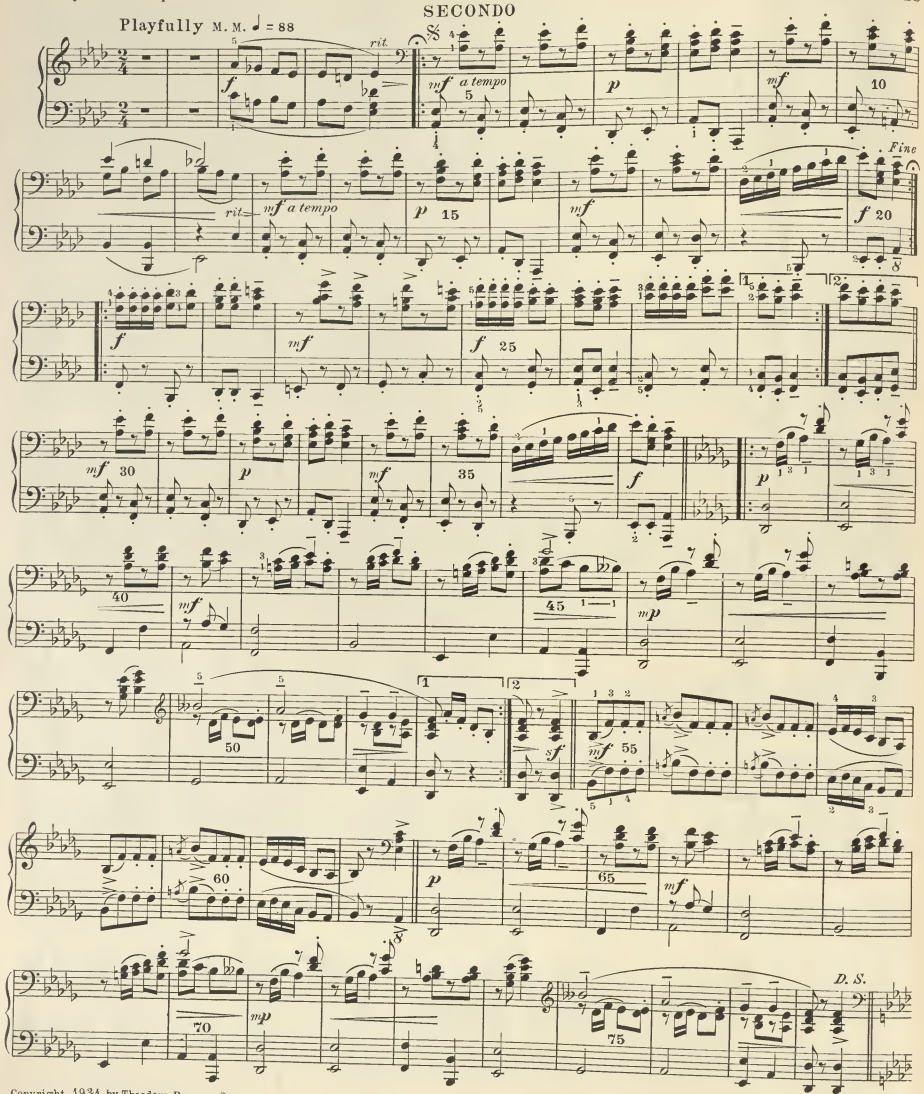
MR. MING

CHINESE DANCE

SECONDO

Arr. by Harold Spencer

WILLIAM BAINES



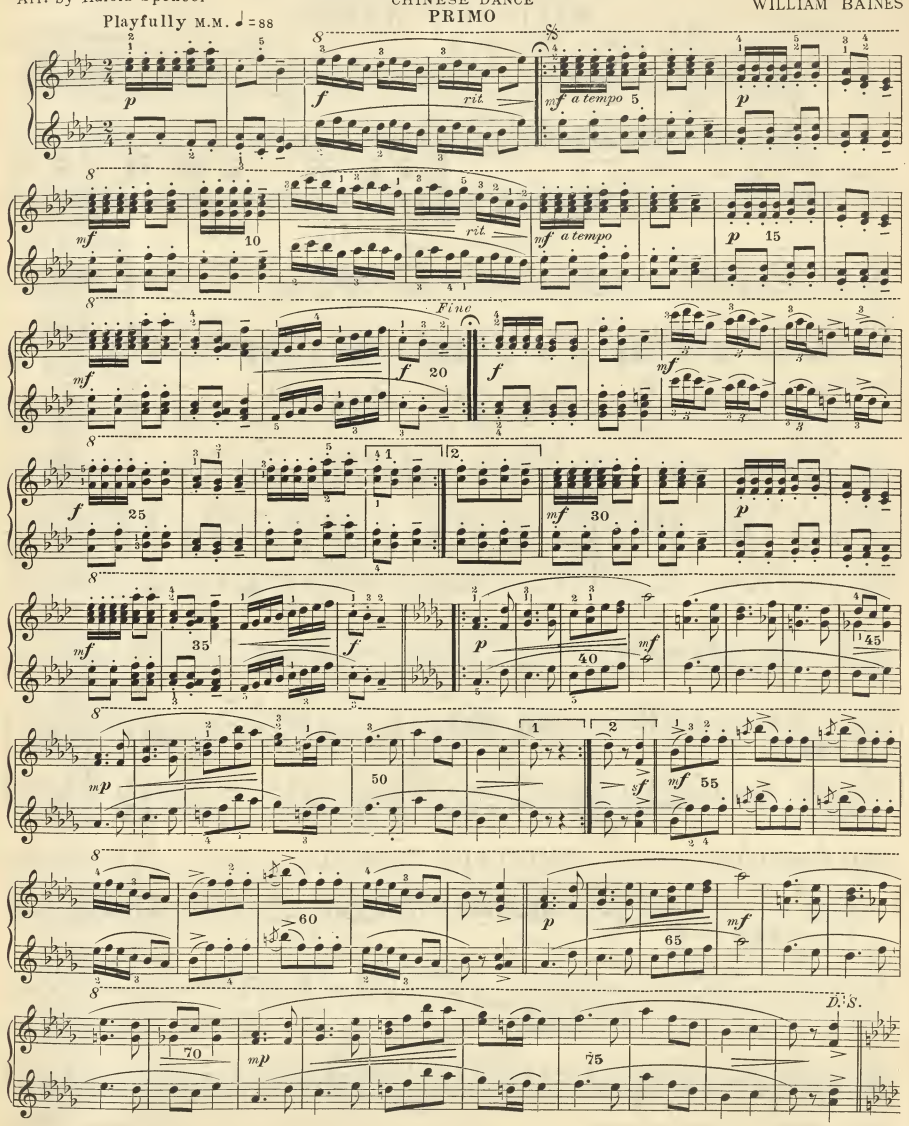
MR. MING

CHINESE DANCE

PRIMO

Arr. by Harold Spencer

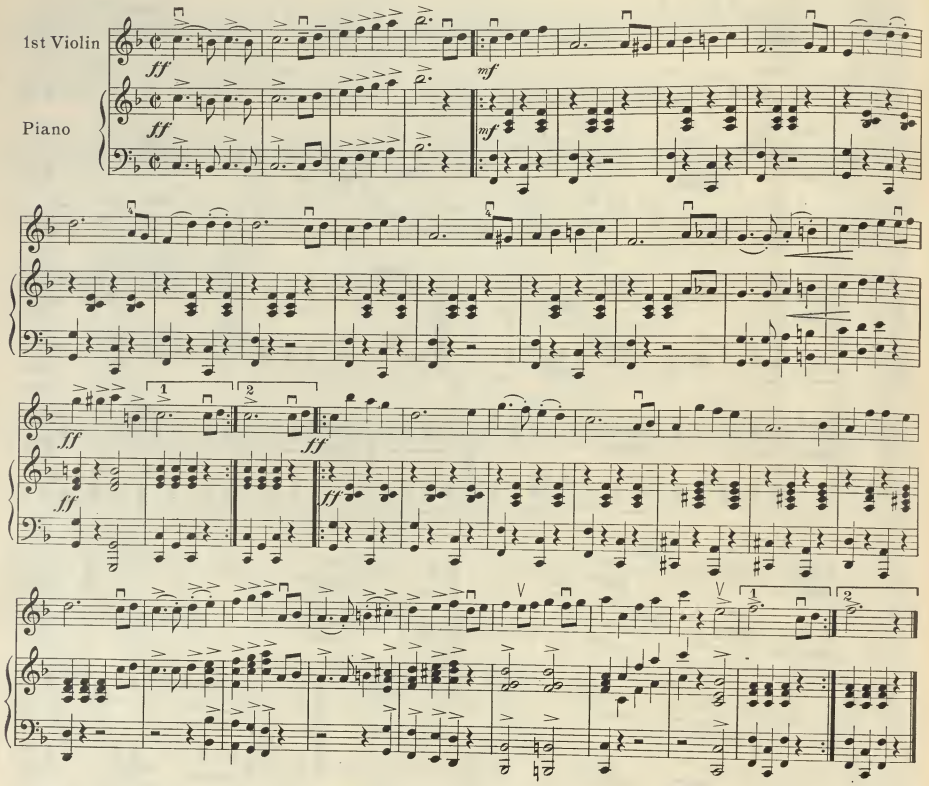
WILLIAM BAINES



PROGRESSIVE MUSIC FOR ORCHESTRA

MILITARY MARCH

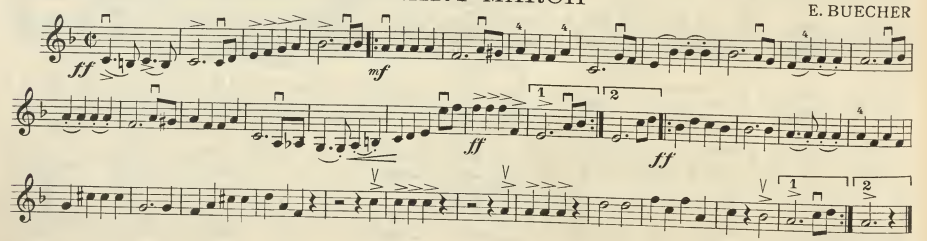
E. BUECHER



VIOLIN OBBLIGATO

MILITARY MARCH

E. BUECHER



FLUTE

MILITARY MARCH

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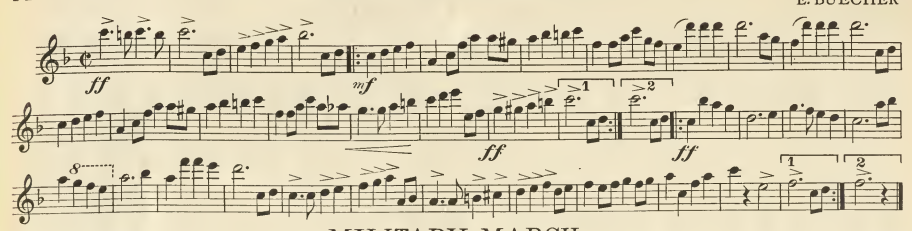

1st CLARINET in B♭

MILITARY MARCH

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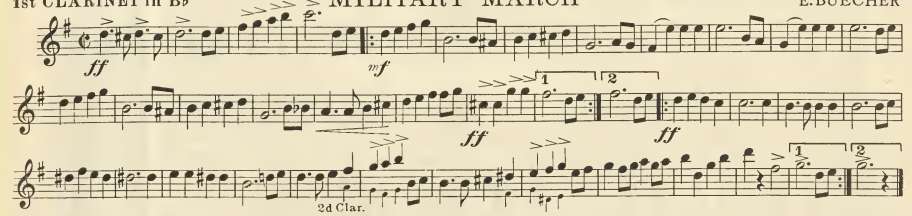

1st CORNET in B♭

MILITARY MARCH

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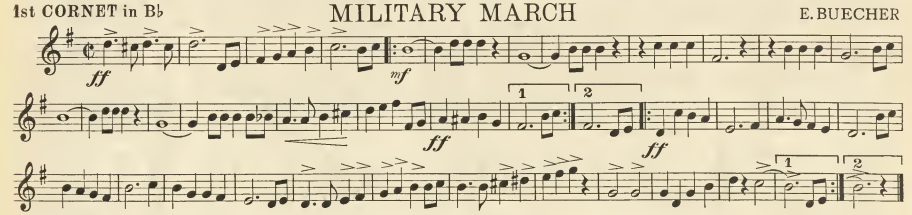
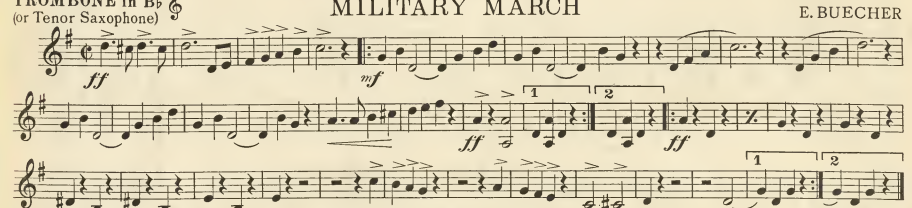


TROMBONE in B♭ (or Tenor Saxophone)

MILITARY MARCH

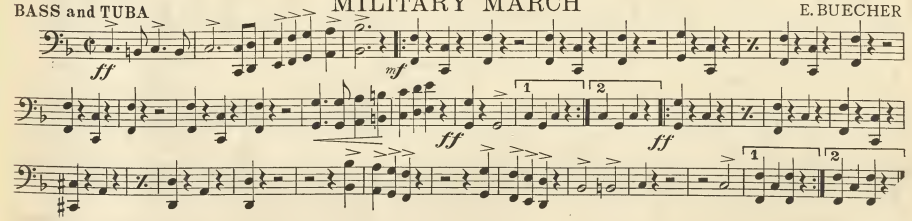
E. BUECHER



BASS and TUBA

MILITARY MARCH

E. BUECHER

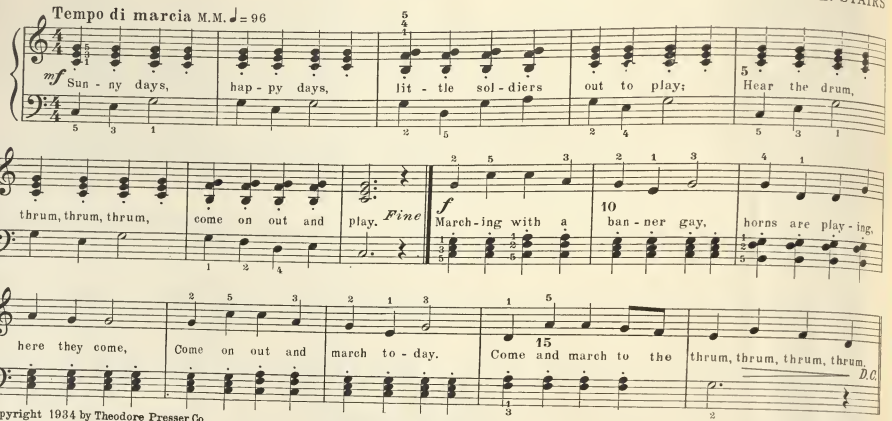


DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1.

SOLDIERS AT PLAY

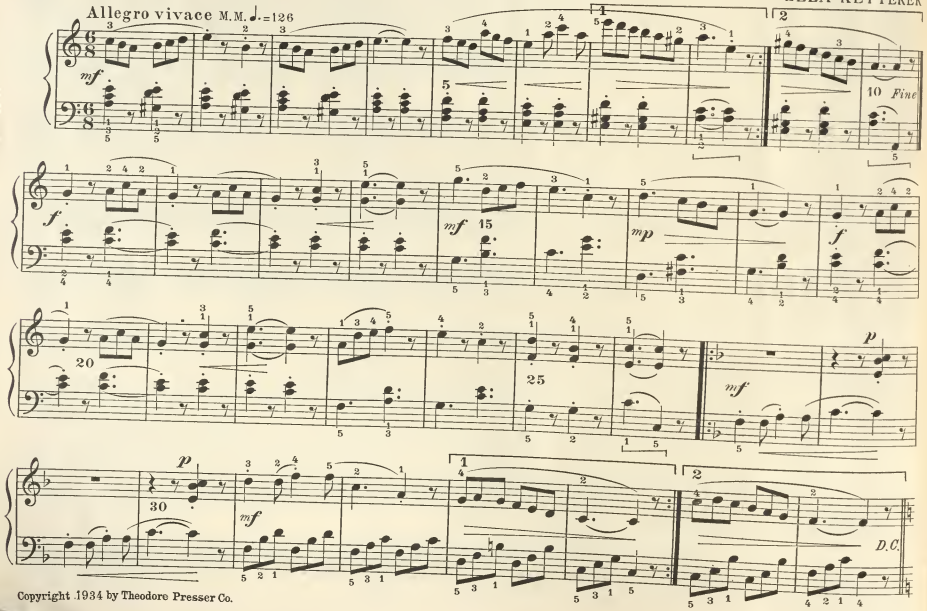
LOUISE E. STAIRS



Grade 2½.

TARANTELLA

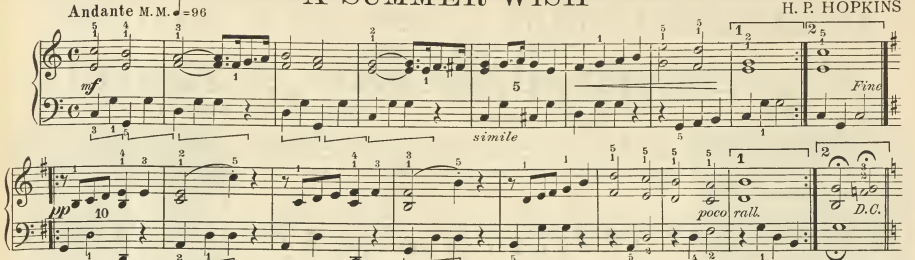
ELLA KETTERER



Grade 2.

A SUMMER WISH

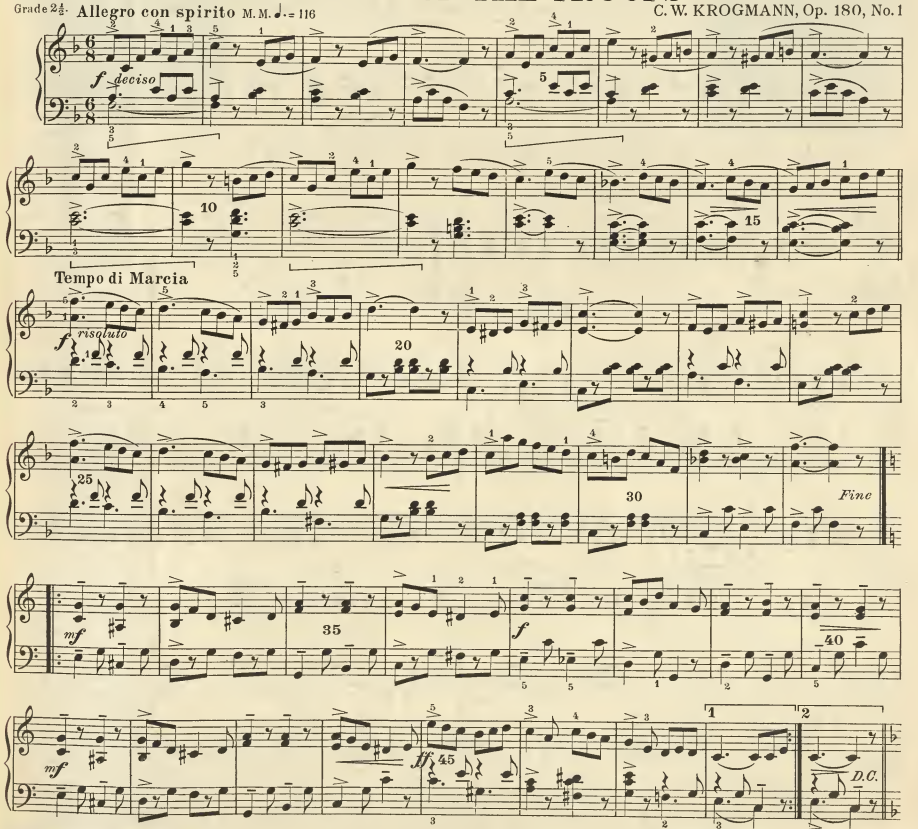
H. P. HOPKINS



Grade 2½.

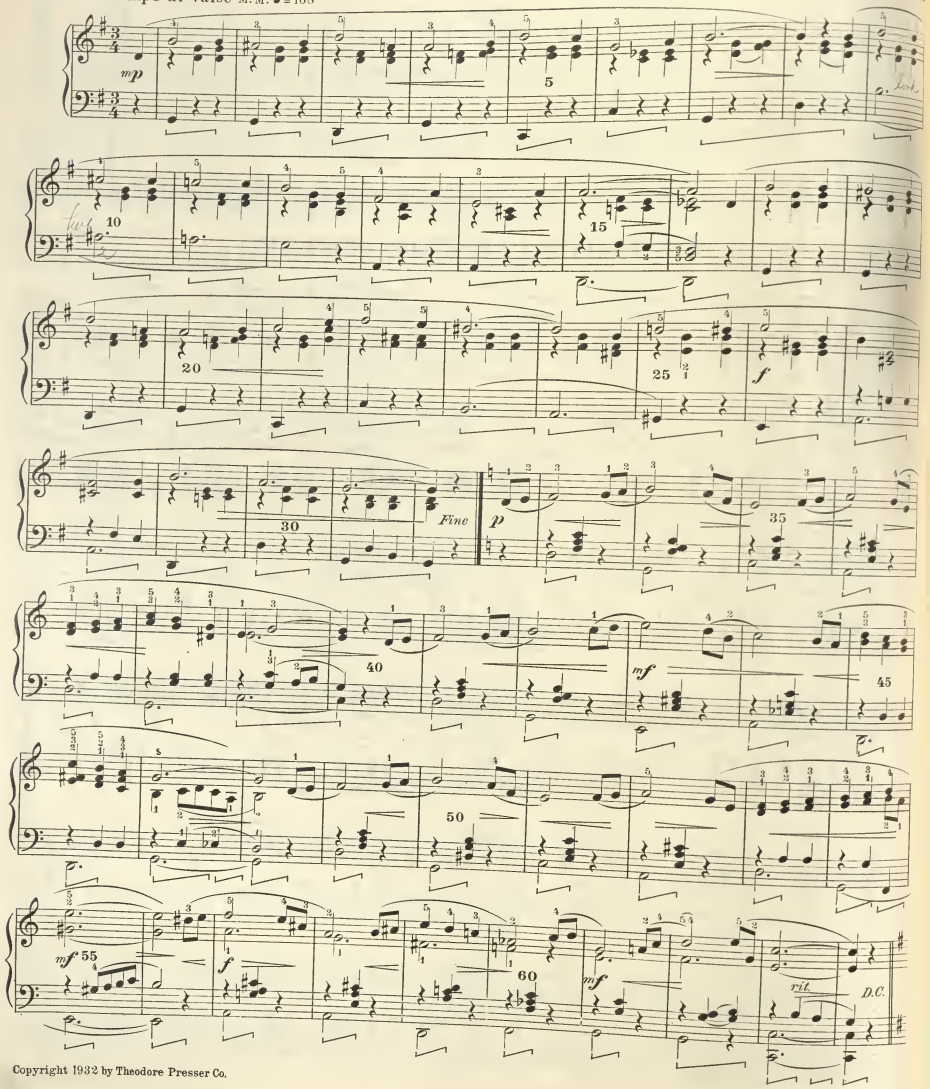
MARCHING OF THE TROOPS

C. W. KROGMANN, Op. 180, No. 1



PLEASANT MEMORIES WALTZ

Grade 2½. Tempo di Valse M. M. ♩= 168 F. A. CLARK



THE SINGER'S ETUDE

Edited for July by

EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

Sing With Ease

By LOTTI RIMMER

ALL THE DIFFERENCES between good and bad tone production, good and bad singing, are based largely upon freedom.

The voice of the bird soars through an incredible space—when the diminutive size of the songster is considered—and this because it is released unhampered by interference, with the vocal muscles acting involuntarily and the voluntary muscles at perfect rest. Now in human voice production we have no other control over the muscles involved than that of a sense impression which gives the impulse. Which is corroborated by such writers as Floyd S. Muckey, Seiler and Helmholtz.

Involuntary Origin

THE GREAT psychologists acknowledge that in *voluntary* action the impression made upon the tense center is conveyed first to the association center and thence through the nerves to the muscular structure. But in involuntary action, as in voice production, the sense impression—as explained by Muckey—is supposed to be transmitted, in some unknown manner, directly from the sense center to the motor center.

And so the problem of the teacher of singing is how to send these mental impulses in the right manner, so that interferences will be avoided. If properly trained, everyone with a healthy vocal mechanism can learn to *let* himself sing beautifully.

Free Vocal Cords

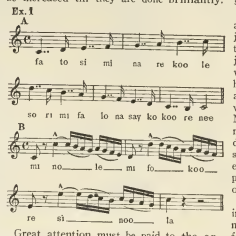
IN HIS ANALYSES of famous voices, Floyd S. Muckey gives a good example of the non-interference and the interference with the action of the vocal cords. A bass singer of the Fisk Jubilee Singers could cover easily a large pipe organ and all the rest of the singers, when singing with the chorus. His voice had a wonderful volume along with a beautiful quality. But when this man sang a solo his voice was only mediocre. Nothing but interference could account for such different results.

So it would seem that to attempt to try conscious control of the mechanism may be fatal to beautiful singing. When one *tries* to sing, this involves the will, which brings the voluntary muscles into action, particularly on the high tones. When a pupil undertakes a high tone the first impulse is to try to help the voice, so that the case becomes hopeless from the start. An Italian master has said, "Caress the tone, do not *hit* it; for the control of the outflowing air is vital to its beauty.

In her work on singing, Mme. Melba says, "Do you wish to sing well, then sing with ease, for it is one of the paradoxes of song that easy singing is good singing—and that *making yourself sing* is bad singing." She further says that it takes little breath to set the vocal cords in vibration, particularly in the higher compass. A less quantity of breath is expended in producing the head tones, and the easier, the quicker and the looser they are produced, the fuller they will sound.

The following exercises will help towards the acquiring of looseness and spontaneity in tone production. They are to be sung at first very slowly and staccato; then they may be done moderato and legato. With acquaintance the speed may be increased till they are done brilliantly.

Ex. 1



Great attention must be paid to the articulation of the consonants, and at the same time to the economizing of the breath. It will help the pupil if these exercises are at first hummed, to make sure that the tone is directed high towards the forehead. In singing them the breath should be mentally directed lower, so that no interference shall take place and the tone can soar upward. Some, whose tongues are too thick, may need to feel a pressure at the back of the head, to assist the widening of the space in the larynx. Again, students who have too thick, or protruding, stiff lips, which muffle the tone, will have to keep the lips closer to the teeth and touch the tone as lightly as possible, with only the tip of the tongue.

Immature singers may thrust the voice from the throat, driving it forward and clutching the tone with the assistance of the throat. As has been already said, the head tones require very little breath, because of the delicate mechanism involved, the vocal cords having become shortened one-half. The tension of the cords varies with the change of pitch.

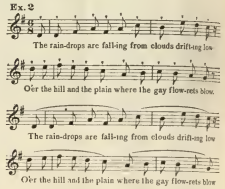
Dropping the shoulders helps considerably the action of the lungs; while lifted shoulders make breath control out of the question and are apt to make young singers tighten the throat. By using very little breath for head tones, the harmonic overtones are favored; while singing these same tones with too much breath develops the less musical overtones which create a sharp, shrill and unmusical quality of tone.

To give stability and firmness to the tone, an invaluable aid is the dropping of the jaw in a relaxed manner before enunciating the tone. Thus the vocal organs get adjusted, and the vocal apparatus acts involuntarily, allowing the vocal organs to have full freedom, with no strain put on the attachments of the vocal cords; all of which naturally economizes the breath used. Not having any other control over the muscles directly concerned in voice production, we have to use the sense impression, which gives the proper impulse. An erroneous method, therefore, is to have the pupil to sing *out* instead of *in*, which creates only a musical noise.

The real secret of a beautiful voice lies in breath control. If you want to follow nature and just *let* yourself sing, then study for proper breath support. When unused breath escapes during vocalization, hope for beautiful singing vanishes.

The following exercises will assist towards breath control. They should be sung very lightly, without the slightest strain or interference of the throat muscles, with two measures sung to one breath. Exercise (a) is to be done staccato; while (b) is to be sung legato and with the use of the least possible breath. They should be transposed higher or lower to suit the compass of the voice using them.

Ex. 2



As very little breath is necessary to setting the vocal cords into motion, it is obvious that it is necessary to take no over-amount of breath into the lungs.

Just to illustrate this point, let us refer to vocal history. There are records of singers who could execute a trill on all the tones of the scale, ascending and descending, through two octaves, and this with but one breath. Farinelli furnishes a historic example; and along with this he retained his full powers into old age. It is told that on one occasion he came into competition with a trumpeter who accompanied him in an aria. After both had several times dwelt on notes in which each sought to excel the other in power and duration, they prolonged a trill in thirds until it would have seemed that both would be exhausted. At last the trumpeter gave up, entirely out of breath, while Farinelli, without the taking of more breath, prolonged the note with renewed volume, made a long trill and finally ended with a difficult roulade.

All of which may not have been great art; but it surely was an exhibition of the complete mastery of difficulties in the way of artistic expression. More of this conquering of the physical elements and difficulties of singing would contribute mightily to the success of many a singer of today when so many promising careers are wrecked by being launched before a technical preparation is anything like complete.

The Natural Voice

By ARTHUR JEFFRIES

THE STUDENT, whether beginner or advanced, is frequently faced by the question, "What is my *natural* voice?" or, "Of the many different types of tone I can produce, which is correct and natural for me?"

The discovery of the truly natural tone is all-important. Months or years of developing a tone production which is not sung naturally, but which has in some way come to be thought necessary to be cultivated, may so hide the tone which particular vocal organs would normally produce, that a voice may never be brought to the limit of its possibilities. A teacher beginning work with a new student must be very careful not to be deceived by what appears to be natural, but which, in reality, has become a habit through the student's misconception of a tone, or through previous improper training. There is nothing more elusive than vocal tone.

Simple Fundamentals

THE PRODUCTION of correct tone requires no conscious effort to *do* anything; but, after making normal preparation, the tone should be merely *allowed to come*. The basic preparation is very simple. First there should be an upright posture, free from tenseness; second, an easy, relaxed intake of sufficient breath; and third, a normal opening of the mouth, with a feeling of opening the whole channel down into the chest. With this accomplished, if a tone is produced with ease, and with no attempt to copy anyone's tone, not even your own conception of a tone, but only to let the voice, unhindered, sing a simple vowel on a convenient pitch; then the voice should flow freely and very nearly in its natural state.

Through the printed page it is perhaps easier to specify which tones are *not* natural, and thus, by means of elimination, the student may learn to know the sound of his elementary tone, minus all manufactured effects.

"Page" the Unnatural

A TONE which has an exaggerated vibrato (a sound like a throbbing in the throat) is not natural. If the speaking voice is light, and the singing voice very deep (or vice versa), then the singing voice is at fault. A natural tone cannot be produced through the teeth, nor with the jaw painfully stretched open. If the tongue is drawn back into the throat, an unnatural tone will be produced. If a tone begins with a "scoop" (that is, several tones lower than intended, and rapidly rises to the pitch in mind), that tone is not naturally produced. If, because a singer admires a deep quality in someone's voice, he tries, by forcing, to make his own sound deep, then the tone obtained in this manner will not be the one given by nature. If, at the other extreme, the lips are spread horizontally and parted in a smile, the tones will be shrill, childish, and again they will be not natural for the individual.

In addition to listening to the tone, there are other indications as to whether or not what one hears will be what he ought to hear from his voice. If there is a gulp in an effort to pack the lungs quickly with air, the resultant tone will be affected. If the tone begins with a distinctly hard click, or by the opposite means of a distinct "h" sound, the tone will not be entirely natural. If the shoulders rise with inhalation and settle down with exhalation of the breath, the voice will be forced. If the head settles into rigidity, or if the face assumes a hard, frowning expression, the tone will not flow naturally.

The Gem Needs Polish

EVERY VOICE, including the beautiful one, needs training; but it is a mistake to presuppose that there must be a change from the natural quality of the voice. The results of some methods of teaching singing justify somewhat the attitude of those young singers who fear to study lest an already sweet voice may be spoiled by training.

If the tones are produced solely by means of the basic principles of preparation mentioned, then it may be taken as reasonably certain that what is heard is natural, and that this is the proper foundation upon which to build a voice with no less than its natural sweetness, and with the addition of richness and power. The teacher who is sincere and recognizes individuality, will not attempt to change this quality. He will work *with* nature, not against it. When all effort and accumulated habits have been eliminated, if the tone produced by purely natural means is still found to be poor, then it would be not advisable to take up the study of singing with any great hopes of a professional success, as the manufactured voice will be neither dependable nor lasting.

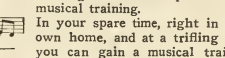
That Groove In The Tongue

By CECILE N. FLEMING

TO OBTAIN that groove in the tongue, do not try to cup it. It must lie perfectly relaxed—the tip against the lower teeth. It is easy. Do not make it hard. Practice playing dead! "Let go" more and more.

With the loose tongue relaxed in the bottom of the mouth take this exercise. Remember, it is not for the lips. They do nothing. The throat must do it to get the benefit.

Inhale easily in a condition of relaxation. Say each vowel as clearly as possible, with no help from the lips. You may keep on one easy tone, holding each vowel from two to four counts, or let the voice go up and down easily thus:



Use the Italian vowel sounds of *a, e, i, o, u*. Do not try for vowels physically, but let the mind itself make the tongue adjustment. *Think* the vowels and try for a relaxed "inside" smile. You see, the throat can smile, too. Think something happy inside and keep the inner smile.

Just as lines of the hand differ, so will the groove of the tongue be deeper for some than for others; so, after a very short time, with faithful daily practice, a few minutes a day, the tongue will have its groove to the extent natural to you.

Adjusting The Vocal Organs

By WILBUR A. SKILES

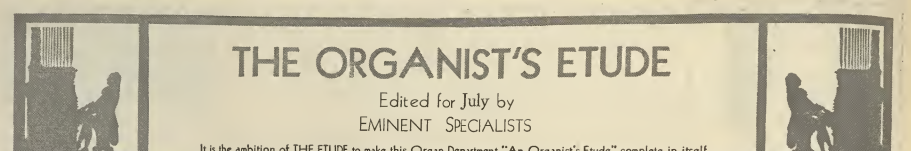
EVIDENTLY the quality of vocal utterance cannot rise above the condition of the organs producing it. To be capable of the delineation of the emotions of the combined verbal and musical texts of a song, every nerve, muscle and ligament associated with the vocal organs must be in that thoroughly relaxed condition which leaves them entirely subservient to the will of the singer. And to this thorough relaxation of the singing organs there must be added also a consummate composure of the mental faculties so that they may be at all times a reliable guide.

Any application of force, in attempting to produce extreme or even moderately high notes, is sure to throw the vocal mechanism out of proper adjustment. By this effort a friction is set up that diminishes and often demolishes unity of action; and in time this not only will lessen but even may destroy entirely the power of the organs to respond properly to their natural functions.

An unnaturally raised soft palate may cause the loss of two to five of the upper tones of a voice; and if these are produced at all they will have lost their spontaneity and richness. The soft palate should rise only so high as a sense of openness of the throat will induce, as in yawning.

Tone is a spontaneous response to the singer's will; and it will be just as beautiful as a naturally adjusted and functioning set of organs will create.

"A singer may rest assured that, if she has not been able to convince us of the verisimilitude of her expression through her voice, she will not manage to do so by her hands and arms. We do not see Miss Gerhardt trying to imitate the galloping horse when she sings the "Erlking." The more a singer is able to sing, the less need has he or she of these adventitious aids to effect."—ERNEST NEWMAN.



Playing a Church Service on a Strange Organ

By William Robert Crawford

The student organist is sometimes asked to play a church service on a strange organ, with no chance to try the organ. He gets to the church about five minutes before the service begins. The minister says, "We shall make the service very simple, no solos or anthems, only your organ music, the Doxology and three hymn tunes." To help a young organist in such a situation this article is written.

We shall suppose he had memorized half a dozen voluntaries, for a church service, not difficult, but beautiful, that everyone in the church will care to listen to, and has fifty or more hymns so well learned that he can play them and follow the words.

One very important thing is that he shall not let anyone realize that he hardly knows what he is doing. As far as the audience is concerned the manipulation of one organ is the same as another, and the organist may as well nourish that illusion. Thus he should ask only to be shown how to turn on the wind.

This organist has, say, about five minutes, before starting his prelude, to locate the stops he will want to use at this service. After the wind is on, he should try the manuals and pedals, to see if the organ is entirely silent, then locate the swell pedal and shut it. Next he should find the pedal Bourdon and probably the pedal Diapason, both sixteen feet, but not draw them. Then he should find the Great Melodia (or Dopel Flute) and Dulciana and draw them. The Open Diapason and Principal (sometimes called Octave) should now be located but not drawn. Then the couplers Swell to Great and Swell to Pedal should be drawn.

The coupler Great to Pedal is next found but not drawn.

On the swell organ the student finds two or three soft stops and draws the one which seems the softest. Now there are three more stops on the swell organ to find, to use when they are wanted, but they should not be drawn. These are Open Diapason or Violin Diapason, Oboe and Violino or Principal. Locating these stops will take less than five minutes.

Now the organist is ready to begin the prelude. He should have the music of the prelude on the organ rack ready to use, if necessary. For this service, he should not touch a composition pedal or knob or any other stops or couplers other than those he has located. Now he is ready to start his prelude, playing very softly, and draw the Tremulant for a short time, to try it.

By the time his prelude is finished, he should be at home with the organ and make such a success of the service that the people will say afterward, "Why it was a beautiful service, perfectly played, and better than we expected to hear. Though he never saw our organ before he simply sat on the bench and started playing."

After the service the organist may have time to try the full Swell organ, the great Trumpet, and coupler Swell to Great, Octave above; which will make the organ more satisfactory for the second service. When he goes to practice he should make believe he is playing on a strange organ and do what I have described, not once, but many times.

The ability to play a good service at short notice has many times led to a student getting his first position.

An Amateur-Built Organ

By H. Edmund Elverson

In these days when practical education is being so much emphasized, it is interesting to read of the accomplishment of A. W. Allwood, an eighteen year old student of Torquay, England. Having won a prize in the Torquay Grammar School, he chose that it should be a copy of "How to Build a Small Two Manual Chamber Pipe Organ," by Milne.

As his father was head master of Westhill Senior Council School of Torquay, the son suggested that, as he had no plans for the summer that would intervene before his entry into college, he should build an organ for the school hall; and, with the necessary official consent, he, with the assistance of a younger brother, aged fifteen, a few senior scholars, and the coöperation of the instructors of manual training in the school, was soon at work.

The building frame and heavier timbers were prepared at the woodwork center of the school, half a mile from the main building, and then brought by "eight hot but happy boys" into the hall. The bellows were added and extracted the facetious remark of a friend that the first hymn should be *I'll praise my Maker while I've breath.*

At last the use of the holidays of fifteen months brought, stage by stage, the work to completion. Its specification is too interesting to be omitted and so is given as planned:

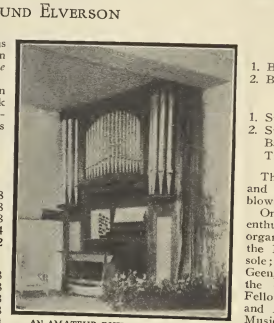
Manual compass CC to A, 58 notes
Pedal compass CCC to F, 30 notes

GREAT

1. Open diapason	*metal*	8
2. Dulciana	*metal*	8
3. Stopped diapason	*wood*	8
4. Principal	*metal*	4
5. Fifteenth	*metal*	2

SWELL

1. Violin diapason	*metal*	8
2. Lieblich gedact	*wood*	8
3. Claribel flute	*wood*	8
4. Gamba	*metal*	8
5. Gemshorn	*metal*	4
6. Oboe		8


AN AMATEUR-BUILT ORGAN IN THE GRAMMAR SCHOOL, TORQUAY, ENGLAND

PEDAL

1. Bourdon	16
2. Bass flute	8

COUPLERS

1. Swell octave	3. Swell to pedal
2. Swell to great	4. Great to pedal
Balanced swell pedal	
Tremulant to swell	

The action is tracker on the manuals and pneumatic to the pedals; and it is blown by electricity.

On September 18th, 1929, there was an enthusiastic inauguration of the finished organ, when Lady Florence Cecil, wife of the Bishop of Exeter, unlocked the console; the Mayor of Torquay (Mr. Harry Geen, J. P.) occupied the chair during the ceremonies; and Ernest W. Goss, Fellow of the Royal College of Organists and Associate of the Royal Academy of Music, played a program demonstrating the fine quality of tone and the powers of the instrument.

The Recital That "Draws"

By Ralph Kinder

Just give these three suggestions a trial and see if your audiences will not grow.

When it comes to the actual playing of an organ recital, there are also some things that are demanded by an attendant and justly so.

(1) A recitalist should know his organ intimately enough to enable him to get his stops in and out without that tedious wait so familiar at many recitals.

(2) He should realize that the score before him indicates only what keys are to be struck, and sometimes not even that. How absurd in these days to think that every note marked "staccato" must be played staccato, or that a reed stop must be used if the score happens to be marked "reed," or that a pedal must not be employed if perchance a pedal note is not notated! How does originality or individuality have a ghost of a chance in such literal interpretations, and how much enjoyment can a listener derive from a recital in which originality and individuality are conspicuous by their absence?

(3) A recitalist must also guard against the modern tendency to overemphasize technique. A great violinist once said of a colleague: "He is wonderful, but he needs to learn how to play a few false notes." There is much food for thought in the aforesaid in its application to organ playing. Our fingers and feet are real assets, but they cannot do the work intended for the soul to do. I believe that if we were more intent upon striking, holding and releasing a key properly than upon acquiring so much accuracy and speed, and if we spent a little more time in picture painting, we could develop something in our playing that might attract more people to our recitals and cause them to say: "I am going there again!"

—*The Diapason.*

ORGAN AND CHOIR QUESTIONS Answered

By Henry S. Fry, Mus. Doc.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. What organ company built the organ in Radio City Music Hall? Is the Kinura stop of the flute, reed or string family? Could this stop be substituted for a Trumpet? Could its tone registration be termed "Ophicleide"? Define "Concert Flute" and "Tibia Clausa." Which is the most useful for theater work? Which of the flute stops of an organ resembles most the tone of a steam calliope? What organ company builds its consoles almost exactly like the Robert Morton Company? Would an organ united on Diapason, Tibia Clausa, Vox Humana, Violin and Kinura be satisfactory for a residence?—J. O.

A. The organ in Radio City, we understand, is a "Wurlitzer" built by The Rudolph Wurlitzer Company, North Tonawanda, New York. "Kinura" is a reed stop. The substitution of a Kinura for a Trumpet would not be advisable because of the difference in the size of the holes in which the pipes stand. The 16' Kinura could not be properly termed "Ophicleide" as the latter stop is of widely different character. The Concert Flute consists of open labial pipes, usually wood, the tone imitating or suggesting the orchestral flute. Tibia Clausa is the term applied to a large scale covered stop, the pipes of which are made of wood. The Tibia Clausa appears more frequently in theater organs than the Concert Flute. The nearest imitation of the calliope will probably be found in a "bell" topped Flute or a Tibia Clausa. Most of the prominent organ builders will furnish the "home-shoe" type of console (similar to the Robert Morton type) if requested. The stops you name would probably give fairly satisfactory results in a residence organ. We do not recommend the use of the Kinura, and suggest an Oboe or a bright chorus reed in its place. The ensemble effects will require a careful selection of stops to be included.

Q. Having noticed your article on hymn playing appearing in the April number of The Etude, *I wish to make clear in my mind the question of repeated notes. My first instructor taught me to tie over repeated notes, but to strike all repeated notes in the melody. As he studied in Germany I believe that to be the German method. My second instructor changed all of this to the English. Edward Shippen Barnes in his School of Organ Playing—the French method—and told me to strike all repeated notes except in the bass part. If the bass part included four notes alike the pedal was to be struck twice, as beat one and thirce. Both these men are fine musicians but I do not know which one to follow. Will you be so kind as to give me some light on the matter?* —C. A.

A. As the article you mention gave our views we feel that the decision as to the method of playing is "up to you." We will note that your first teacher and the writer are practically in accord, while your second teacher and Mr. Barnes are in apparent agreement. As with almost every subject, there are differences of opinion, and you must decide in this instance which you prefer. The writer recalls an instance of an organist visiting one church and later visiting the writer's church, and saying after the service, "I was so glad to hear the hymns played in the not-modern-French way."

Q. I should like very much to know which you think the most famous chorus from Mendelssohn's "Elijah." I would like to include the chorus in a musical event next season along with Handel's Hallelujah Chorus *and Gounod's* Unfold Ye Portals.—F. J. S.

A. We suggest *Thanks be to God* or *Be not Afraid.*

Q. In a four year course at a music school what are the subjects of study? Can you give me any information about The Curtis Institute in Philadelphia? After piano lessons for eight and one-half years, how far, ordinarily, should a pupil be advanced—that is, what grade should be studied?—D. M.

A. The course of study would depend on your desires as to a major subject. The additional subjects would be those most directly vital to your major subject and general musicianship. Your major study will be dependent on your professional aim on the finishing of your course. It would be well for you to investigate the subjects available at various schools.

The Curtis Institute is a school (part scholarship) for talented students. You can secure definite information by addressing the school at 1726 Locust Street, Philadelphia.

The grade of music to be studied at the end of the period you name depends entirely on the progress the pupil has made, the training received and so forth.

Q. Will you please inform me just how much it costs per hour to use a two manual organ of about twenty stops and six or eight couplers? What is the correct name for the buttons under each manual used to operate set combinations mechanically?—B. M.

A. The cost of power is dependent on the size of the motor. We suggest your consulting the company furnishing the electricity, giving them the horse power of the motor. The cost of running a two horse power motor will probably not exceed ten cents per hour.

Pistons (combination) is the term generally used for the buttons you mention.

Q. Can you tell me where to purchase organ pedals for attachment to an upright piano and their approximate cost?—D. F.

A. We do not know of any firm making a specialty of supplying pedals for pianos. You might secure a set from your nearest organ builder and have it attached to your piano. Occasionally second-hand upright pianos equipped with pedal board are available at reasonable prices. We are sending you information by mail in reference to such instruments available.

Q. I would like to start a junior choir and would like to know the best method of getting them together and what materials to use. I teach piano and have a number of pupils. My thought is to begin girls from the ages of eight to thirteen years. Will you give me some advice as to the matter and tell me what music is suitable for use in the beginning and where it can be procured?—E. D. L.

A. We suggest for your perusal a book, "Junior Choirs," by Vosseller. If the members of the choir have not had sight-singing instruction we suggest your including that branch in your work, using "Melodia," by Cole and Lewis or "Methodical Sight-Singing," by Root (three volumes). All these books can be secured from the publishers of The Etude, who will also, on receipt of request, supply you with catalogues of music suitable for beginning the work.

Q. In singing "Sing forth the honor of His name," with the first syllable of "honor" coming on the third beat in 4/4 time, should "the" be pronounced "thee" or "thuh"? The same word appears in the sentence, "The One who died for all," with "one" coming on the first beat in 4/4 time. The word, "the," has been the cause of a great deal of discussion.—B. R.

A. The use of the word, "the," is not governed by musical settings or accents but by the rules of pronunciation, which in brief form are: the (as "e" in "maker") before consonant sounds; the (as "e" in the first syllable of "evvat") before vowel sounds. Since the "h" is silent in "honor" it seems proper to use the word "the" before the vowel sound, namely, "the." As the pronunciation of "one" seems to include the sound of "w" which is not always a vowel, the natural inclination seems to call for the use of "the."

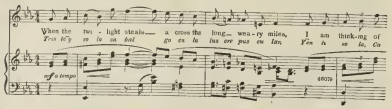
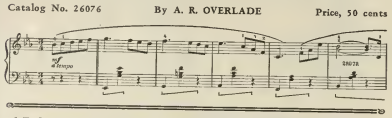
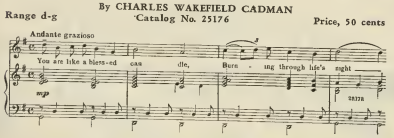
Q. Please give your opinion as to whether the organ described in the enclosed specification would give satisfaction for a church seating three hundred people. It is a used theater organ. Is the use of theater organs advisable in churches?—W. K.

A. We cannot recommend the use of the theater type of organ for church work. The organ you specify contains all eight feet stops and apparently is not unified, so that other pitches are not available except through couplers which affect all stops drawn on the same manual. This does not allow one stop to be used at 8' and 4' pitches and another one on the same manual at 8' pitch only. You might get a certain amount of satisfaction from the instrument, but it would not be ideal. Our suggestion would be to have an instrument built of the church type. Small instruments, with or without unification, are available.

Q. Our church has a chance to buy an electric two manual unified organ, used only four years, for $1,500. Originally it was $11,500. Would you advise buying this organ? We would use it only to accompany the singing of hymns and Dutch psalms. Our church seats about seven hundred and fifty. —J. M.

A. It is difficult to advise you definitely without information as to stops included in the instrument, but on general principles we do not approve of such installation. The fact that you are to use it for psalms and hymns indicates that you should have a church organ. We are inclined to believe that the original cost for an organ of that type was not as high as the figures given you. The size of your church indicates the necessity for an instrument of fair size, especially to be effective in leading congregational singing. We would advise very careful consideration before deciding on the purchase of the instrument.

Q. I am a pianist and an organist. Though only nineteen years old, I have been studying piano for five years and the organ for ten years. I would like to become a church organist in a Catholic Church, but I do not know just what to play during the Mass or when to play. Can you refer me to some literature that will give me this information? If not, what would you advise me to do?—J. G.

A. We do not know of any literature that will give you definite information along the lines you desire. Our advice would be, since you reside in a large city, for you to secure instruction from some prominent Catholic organist. Some literature treating of the music of the Mass includes "Liber Usualis," Graduale Romanum, Kyriale Romanum, and accompaniment to the latter.

The Use of Music As a Healing Agent Among the Indians

By EDWARD PODOLSKY, M.D.

Music, as is generally known, has definite healing qualities, particularly in so far as mental disturbances are concerned. Nor is knowledge of these powers confined to the white races alone. The various Indian tribes in America, long before the advent of the white man, were acquainted with the remarkable powers of music as a medicine.

Many visitors to Indian villages have noted that it is a habit with many of the medicine men of the various tribes to sing while administering their herbs. When questioned they answered that their singing makes the herbs more effective. In fact, there were medicine men who dispensed with the herbs altogether and depended entirely upon their vocal music in curing the patients.

Among the Chippewa Indians there is a song which contains the following incantation: "You will recover. You will walk again. It is I who say it. My power is great." This is a song which is supposed to have great power in restoring a person to the use of undeveloped or injured legs.

Among the Yuma Indians the medicine man sings at least four songs before he expects to obtain any relief for his patient. The Sioux medicine man has a more elaborate musical-medical system. He has a song for almost every known ailment: a song for sore headaches, one for children's ailments, another for setting a fractured leg. The Papago Indians of Arizona have a similarly elaborate musical pharmacopœia. It is their belief that the healing songs are given to them by certain birds and animals.

The medicine man sings his song four times, after which there is a pause. Then, if necessary, the song is repeated four times again. While he sings he beats a drum or shakes a rattle. There is a well defined rhythm to the drumming or rattling which has not a little power in energizing a patient exhausted from disease. The Indians are masters of rhythm and realized many years ago its power as a means of influencing the human organism.

Life Span of Famous Composers

By EDWIN H. WOOD

"How unfortunate for music that so many of our greatest composers died very young."

This observation has become a bromide. But is it true? Are we not influenced by the fact—by the coincidence—that a few of our *most popular* great composers died very young. Schubert at 31, Bellini at 33, Mozart at 35, Bizet at 36, Mendelssohn at 38, and Chopin and Weber at 39?

The following list of seventy-two great composers does not purport to be exhaustive; nevertheless, it is sufficiently inclusive to give an accurate idea of the average life span of great composers whose deaths occurred between 1687 and 1932.

Those who love statistics will be interested in learning that the average life span of these men was 51.5 years. Balancing the seven composers noted above, we have Auber who passed away at 89; Verdi who lived to the ripe old age of 87; Saint-Saëns who died at 86; Thomas and Goldmark at 84; Cherubini at 82; and Arditi at 80.

Note, too, that twenty-nine, or about forty percent, lived to or beyond the biblical three-score-and-ten. Does this not compare favorably with the life spans of almost any group of seventy-two men, picked at random? Here is the list. Do a little figuring for yourselves. Those who lived beyond sixty-five are in italics. This represents forty-five precent—a very remarkable showing of longevity in any group:

Abt (65); Adam, A.Ch. (52); *Arditi (80);* *Auber (89);* *Bach (65);* Balfe (62); Bellini (33); Beethoven (56); *Berlioz (66);* Bizet (36); Boccherini (62); Boildeau (59); Brahms (64); *Ole Bull (70);* *Cherubini (82);* Chopin (39); DeKoven (60); Debussy (56); Delibes (54); Donizetti (50); Dvořák (63); *Faure (79);* *Flotow (70);* *Gade (73);* *Goldmark (84);* *Gounod (75);* *Gluck (73);* Grieg (64); Halevy (62); *Handel (74);* *Haydn (77);* *Herbert (65);* Herold (41); *Humperdinck (67);* *Joachim (76);* *Lecocq (86);* Leoncavallo (61); *Liszt (74);* Lully (48); *Massenet (70);* MacDowell (46); Mendelssohn (38); *Meyerbeer (72);* *Moszkowski (70);* Mozart (35); Offenbach (61); Paganini (56); Planquette (54); *Puccini (66);* Raff (60); Rimsky-Korsakoff (64); *Rossini (76);* Rubinstein (64); *Saint-Saëns (86);* Sarasati (64); *Scarlatti, A. (66);* Schubert (31); Schumann (46); *Sousa (77);* *Spohr (75);* *Strauss, J., Jr. (73);* Sullivan (58); *Suppé (75);* Tchaikovsky (53); *Thomas (84);* *Verdi (87);* Vieuxtemps (61); *Wagner (69);* *Waldteufel (74);* Weber (39); Wieniawski (44); *Ysaye (72).*

A Hint in Reading

By J. R. BALDWIN

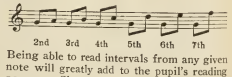
There are times when a young student finds it difficult to read certain progressions. His work in reading will be facilitated by reckoning the numerical distance of the interval or intervals in question.

The pupil should learn the number of the intervals as they are played simultaneously:

Ex. 1

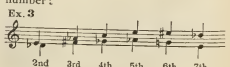
also as they are played consecutively:

Ex. 2



Being able to read intervals from any given note will greatly add to the pupil's reading powers. Sharps or flats do not alter the number.

Ex. 3



This study will aid much in his transposing studies.

Tambourine Corps

By GLADYS M. STEIN

IN EVERY toy orchestra there are always a few pupils who grow too tall for the group and yet are still interested in the work. In such a case, why not start a tambourine corps?

Let each pupil buy his own tambourine, getting the eight inch size with a solid rim of wood. These range in price from one dollar and thirty-five cents to one dollar and fifty cents.

The tone color must be considered as regards both the head and jingles. Unvarnished heads have a mellow tone but do not wear as well as the varnished heads. The latter have a louder and harder tone, being especially good for accents. Both types should be included in the collection. Some tambourines with cloth heads have a fine tone when struck on the open palm. The same cannot be said of tin tambourines which are not fit to be used in these groups.

As to the jingles, the more expensive tambourines have nickel ones which sound and wear better than tin jingles. Tin jingles have a higher pitch and are effective for certain work. Both kinds should be bought.

Train the players to move in unison, as appearances count. Let their manner of receiving applause correspond to the type of music they are playing. Care should be taken that the pupils keep the jingles quiet when not playing. Each member must stand motionless or the rattles will ruin the entire performance.

Tambourines have nothing but rhytlm to make them attractive. So this must be perfect. The tambourines should be struck against the leg for ordinary notes, against the open palm for light accents and against the fist for heavy accents. For an unusual effect the tambourine may be held flat with the under side up, the jingles being shaken in rhythm, while the accents are marked by hitting the tambourine against the hand. Let certain pupils play one part and others the next, or have one as soloist, while the others play only on accents. With study many effects can be had with these instruments.

It is important to have a tuneful and rhythmic piano part with enough tone to sound above the tambourines. Arrange to have rests for the tambourines between themes. They become tiresome if used all the time. If there are a large number of players in the group smaller tambourines should be used in order not to drown out the piano part.

The medley type of music made up of short, lively tunes such as *Good Night, Ladies, Turkey in the Straw* and so forth joined together with short parts played by the piano alone are the most popular. Swinging Spanish compositions go well, and everyone enjoys the "Negro songs" of the South. They seem to fit in with the tambourines.

If the group is small the pupils should stand around the piano bench so as to be able to read from the piano score, for they are less apt to become frightened when not facing the audience. Older and more industrious pupils can memorize the music and face the audience while playing.

Uniforms of school sweaters and dark skirts are effective. On evening programs bright party dresses look well. For the boys, sweaters, plain suits or even boy scout uniforms are suitable.

These novel groups are welcome on school programs. The members range in age from eleven to fifteen years, and these are junior high school ages. Once the corps are well trained on a few pieces and have played at school they will not lack opportunities to appear in public.

Teachers of almost any instrument will find it worth their time to train these groups. They develop rhythm in the pupils, keep them interested at the most difficult age and are fine advertising for the teacher.

Bands and Orchestras

(*Continued from page 405*)

When the strain is repeated at the end of the prelude, the melody in full appears in the lower octave.

The tuba player who expects to keep up with the varied program required of modern musicians must thoroughly analyze the possibilities of his instrument and strive to adopt it to the part he is playing. In the symphony, his tone must vary from the somber legato blending with the double basses to the brilliant *fortissimo* of the trombones. In the symphonic band, he must feel the effect required by the composer and vary his quality of tone accordingly, producing now the delicate pizzicato of the strings or now the sonorous organ tone in majestic chorales.

Lessons with Saint-Saëns

(*Continued from page 408*)

Saint-Saëns altered little, if at all, during the greater part of his long career. He achieved an enormous mass of works, and, from whatever side one views these compositions which are so various in stature, his personality shines through, unchanging, striking, imposing—Saint-Saëns was always *himself*, a characteristic which is not common. "Himself" signified the alliance of method with logic, of mastery with will, of clearness with conciseness. These are the qualities of his art, and of French art in general.

To me he was a clairvoyant, guide and an incomparable friend.

SELF-TEST QUESTIONS ON M. PHILIPP'S ARTICLE

1. *Why was "Samson et Delila" given a German première?*
2. *What was Saint-Saëns' attitude while giving lessons?*
3. *Give his precepts concerning the playing of the "Well-Tempered Clavichord."*
4. *Give a description of Saint-Saëns' piano playing.*
5. *Differentiate between "rubato" and "ritenuto."*

"Music strikes in me a deep fit of devotion, and a profound contemplation of the First Composer. There is in it of Divinity more than the ear discovers."—Sir Thomas Browne.

"Let's have a little Chopin this time, Joe. You gave us Beethoven at our last blowout."

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

The Importance of Natural Position in Violin Playing

By LOUIS GESENSWAY

VIBRATO, position and finger pressure are among the eternal problems which perplex the violin student. Questions concerning them can be answered only by directing attention to the violinist himself.

Physically, there are two types of violinists. One has long slender fingers and a thin, long and wiry body; the other has shorter fingers, smaller and wider hands and a shorter, broader and stronger body. Both are extreme types and both naturally adopt different positions of the violin, which, if not properly understood, will undermine, as it has done in many instances in the past, the natural and innate technical ability of the player. Both will assume different postures and different placement of fingers, resulting in a change in tone color, vibrato and execution.

Before we continue further, let us designate the various parts of the arm, so that we may more accurately distinguish the difference between these two styles of playing. They are the upper arm (between shoulder and elbow), the lower arm (between elbow and wrist), the wrist, the hand, the knuckles, the first joint of the fingers (nearest the nail), the second joint and the upper thumb (1st to 2nd joint) and the lower thumb (from tip to first joint).

The natural position of the slim type will be as follows: he will hold the violin on the shoulder, a little toward the collar bone, and will generally use a pad, due to the long neck. The head will be straight and the nose facing the scroll of the violin directly. The lower arm will be held in and the upper arm held out from the body. The hand and wrist are in straight line with the lower arm (wrist not tilted either forward or back). The violin is placed between the upper thumb and the index finger. The knuckles are held low and the fingers curve over the strings. The joints of the fingers are well curved and the strings are stopped with the finger tips, not too close to the nail and not too far back into the fleshy part. The tone of this type, though rich and full, is not likely to have much color variety. The execution will be very clear, light and sparkling, due to the independence of each finger in strength and agility. This is because the knuckles remain in a constant, unchanging position which gives the fingers such an equal base of leverage. The vibrato usually will be prompted by the lower arm, the motion of the knuckles being horizontal.

As for the natural position of the short type, such a player will hold the violin on the collar bone and will generally not need a pad, due to the short neck. He may hold the head straight with the nose facing the scroll, or he may hold the violin with the jaw and not face the scroll at all. The lower arm will not be held inside but will rest naturally by the side of the body. The violin will be placed between the lower thumb and index finger. The knuckles will not be low and the fingers will be a little flat at the first joint. The string will be stopped with the fleshy part of the finger tips. The vibrato will be prompted by the wrist. The tone quality of this type will generally be very rich in tonal color and dynamics and will be more emotional in character than that of the slim type.

These types should be recognized and, lest unnecessary obstacles be put before the student, not tampered with in any way, since such dangerous and ignorant practice unquestionably has a detrimental effect on many students. Recognition of these two fundamental types is not only imperative but absolutely necessary for natural technical progress.

There are, however, technical problems common to both types which should be understood by both. They are finger pressure, the function of the thumb and an understanding of vibrato.

All four fingers of the left hand not being of equal natural strength, more accentuation will be required on the weaker ones. Therefore more pressure should be applied to the third and fourth than to the first and second. Pressure in general should not mean more than the stopping of the string; otherwise the hand becomes stiff. Counterpressure to the fingers comes from the shoulder. The function of the thumb is to act as guide in a change of positions, and the vibrato should correctly be termed as the effect and not the cause of beautiful playing. With the gradual development of the natural correct position and finger pressure, simultaneous with relaxation, of correct phrasing and articulation, and easier emotional expansion, natural and correct vibrato will result.

A thorough understanding of these principles should give the student the necessary mental ease for further technical progress and greater emotional freedom in violin expression. With a proper position maintained, the goal is half won.

The Problem of Speed for Violinists

By NATHAN WEINBERG

WHAT VIOLINIST has not gazed with amazement (and perhaps envy) at the dazzling fleetness of a Heifetz or a Milstein? How the notes blaze from the fingers with the quickness, sureness, evenness and strength of machine gun bullets! How is it these virtuosi have such tremendous speed and he has so little?

In order to answer this question, let us for a moment contemplate the course of the average violinist in his pursuit of technic. If he has not become discouraged after the first two or three years, he proceeds through the usual routine of scales, arpeggios, Kreutzer and concertos by such composers as Rode, Viotti, de Beriot, and so forth; and, if he be sufficiently persistent, he finds himself in due course at the threshold of, let us say, the Mendelssohn concerto. Now what happens? (Remember, we are limiting our discussion to speed only.) He has perhaps just heard Heifetz's radio performance of the first movement of the concerto, an exhibition of transcendental virtuosity such as few violinists can display.

Our ambitious violinist is most likely so amazed that he is probably inclined then and there to give up the violin as a bad job. Let us assume, however, that he is undaunted by the whirlwind he has just been caught in, and, without waiting to hear of the glories of uncooked breakfast foods, gets out his violin.

What does he discover? That his fingers will simply *not* move with the sort of speed he has just listened to. Let me say at once that they probably never will. The fallacious democratic idea of "one man as good as another" has been soaked into us so long that it is high time to reassert the aristocratic principle. Any one with a particle of intelligence should realize that the coincidence of a hand and a nervous system like Heifetz's is an unusual occurrence in human biology. And it is almost impossible for any kind of work to overcome the handicap of a lack of innate endowment. One becomes weary of hearing Carlyle's definition of genius as "an infinite capacity for taking pains"—an ability which, however meritorious, would never in itself have produced his "French Revolution."

Skill Within One's Scope

HOWEVER, whatever his talent be, the violinist can increase his speed enormously by the right kind of work.

Let us think a moment. No matter *what* kind of work he has been doing, the student has probably more speed than he had two years ago. The question is, *What has happened to his fingers that enables them to move more quickly now than they did two years ago?* But has he ever asked himself that question? Has he not been content, rather, to go on playing more scales, more arpeggios and possibly some "velocity exercises," such as those of Schradieck, the same as his teacher did and his teacher's teacher before him?

"But," he will say, "My teacher has speed." Of course he has! Thousands of unintelligent violinists have acquired speed by starting with good natural equipment and practicing all kinds of stupid material for years in accordance with the rule that any physical activity, by incessant repetition, will be performed with greater fluency.

There must be, however, a few unique violinists who will not be satisfied with such brainless procedure. Let these few, then, ponder over the question just put forward.

Fingers in the attainment of speed acquire three qualities, namely:

I. Strength
II. Flexibility
III. Independence

To prove the necessity for Strength, the first of these qualities, it is necessary only for the violinist to compare his third and fourth finger trills with that of his second. There can be no question that the difference is almost entirely a matter of unequal strength. More effort must necessarily be used in stopping a string with a weak finger, less with a strong finger. Effort requires contraction (in spite of all the relaxation fiends), and the more contracted a finger is the slower will it move. Conversely, the more effortlessly a finger is able to stop the string, the more quickly it will be able to move. It would seem, then, that an ice man should have prodigious speed on the violin. He would, were it not that his strength of finger is not counterbalanced by our second requirement, flexibility. An ideal hand is one that has a perfect balance of these two opposites. How this would delight Hegel—he who was eternally seeking the synthesis of opposites!

Helpmate to Strength

INASMUCH as the necessity for flexibility is understood by most violinists, one need not linger on it. But it should be pointed out that a condition of extreme flexibility is one of flabbiness, is one of weakness; that a condition of extreme strength untempered by flexibility is one of stiffness. One might cite the sweet idea of the tempering, feminine influence on the brutal male.

The third requirement, independence, is one which is mentioned occasionally in a rather gingerly manner, but is usually dropped rather hastily before the subject goes too far, with the advice to do a little more work on Kreutzer No. 2 (a very poor exercise for this purpose, by the way). Independence is that faculty which produces the result of "every note being there," that is, clarity. There must be no confusion between the fingers. To ascertain how rare this is, one might resort to trick of running off some rapid records of several of the great violinists at a very slow tempo. It will be surprising to notice how frequently notes are missed. Even Heifetz misses a few, but they are decidedly infrequent.

All this is essentially a problem of the nervous system. Good psychology textbooks find the nervous system analogous to a telephone system, with the brain as central office and the nerves the wires that convey messages to and from the various parts of the body. Now, in the act of playing the violin, higher tension wires are needed than in most ordinary human activities. That is, the messages are more complicated and must be sent at a greater speed than that required for, let us say, the breaking open of a cocoanut with a rock. Fumbling notes is not the fault of the fingers in themselves. They are caused by an insufficient development of the nervous system.

The poor old nerves, harrowed sufficiently, goodness knows, by taxicabs and other trials of urbane existence, very justly complain and once in a while refuse to react. After all, considering that they have the duty of advising us to get off of a hot stove or to walk around instead of into a telegraph pole, who can blame them for occasionally not bothering themselves particularly as to whether three fingers or none at all come down on a violin fingerboard. However, they should bear in mind that they are responsible for our being sensitive to æsthetic stimulation, and we must try to coax them to make that extra little effort that will enable them to experience the added excitement of our playing a "perpetual motion" at one hundred and eighty-four instead of at one hundred and twenty-six.

If our violinist has come to see that speed is the result of strength, flexibility and independence, he should be able to understand, in his quest for it, the absurdity of practicing at random reams of useless stuff that does not develop precisely these three faculties. If he be intelligent he will look through the violin literature and select just that material which will give him what he wants.

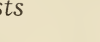
Graded Tone

By HARRY SIMONSON

A GRADED tone is slowly sustained and produced with the entire length of the bow. There are three distinct kinds. The first is to begin each tone *pianissimo* and increase the volume until the end of the count.

The second is to begin the tone *fortissimo* and decrease the tone volume and strength up to the end.

The third example of these tones is to begin the tone *piano* at the frog or nut and gradually increase the volume to the middle of the bow, then diminish in volume as the point is neared.



There are two other kinds of tones that are sustained, *piano* and *forte*. The *piano* tone is accomplished by keeping the note uniformly and equally *piano* throughout. It is produced with absolute evenness and must be devoid of any shading, the bow being drawn at its extreme edge, so as to touch the string with very few hairs. Care should be taken that upon reaching either end of the bow any quivering or unsteadiness be avoided.

The *forte* tone is accomplished by sustaining the note in equal duration of loudness and strength from one end of the bow to the other. As the bow nears the tip increased pressure from the wrist should be used. This prevents the change of bow from being noticed and keeps the volume of tone unvarying.

The drawing of the bow during the production of the tonal shading calls for utmost regularity and perfect muscular control of the hand and fingers of the right arm. The continued practice of such tones offers an ideal opportunity for building up a violin tone that is emotionally warm and one that is true and pure in intonation.

The String Choir

By AUSTIN ROY KEEFER

VIOLINS, violas, cellos and double-basses, each played with a bow particularly suited to its special peculiarities, constitute the family of "strings" as we see them in a symphony orchestra. All musicians should know the names of the clefs and the pitches of the various strings which instruments of this family use.

The violin employs the G clef which is also called the treble, soprano or violin clef. Its four strings are tuned in perfect fifths and are G, D, A and E. The G. is the first G below middle C. The strings can readily be called to memory from this sentence:

Good Doves Always Eat

E is called the first string, however, and G the fourth string. The compass of the violin, as employed in the orchestra, is from the low G three and a half octaves upward to the sixth space C above the staff. This compass may be increased by using the so-called harmonics which are overtones or upper partials produced by lightly touching a string in vibration.

The viola also has four strings, tuned in perfect fifths. These are C, G, D and A, the C being the second space of the bass clef and the A the second space of the treble clef. They can be recalled readily by this sentence:

Certainly Good Doves Arise

The viola uses for the usual range the alto clef and, for the higher notes, the G clef. The cello (violoncello is the full name) is pitched an octave lower than the strings of the viola. The double bass or contra bass has also four strings but these are tuned in perfect fourths instead of fifths that the others all use. The strings are E, A, D and G, the E of the first added line below the bass clef and the G the fourth space. The notes sound an octave lower than written. Some basses have only three strings, tuned to G, D and A.

The Elastic Hand

By Loran Crostan

One of the most noticeable features of any finely trained pianist's hand is its elasticity.

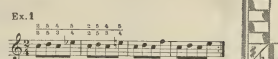
Some few lucky persons have hands that are naturally strong and supple, but, for the most part, students must work for these qualities. Such work should take the form of exercises especially designed to further the general elasticity of the hand rather than to perfect any particular form of technic. An analogy may be found in the training of an athlete who, in addition to practicing his specialty, goes through a certain amount of calisthenics or general limbering-up work each day.

Stretching exercises of one kind and another are used by nearly all teachers, but unfortunately too many of those forms are constructed without regard to the fundamental principle that a really elastic condition is engendered in the hand by the alternate expanding and contracting of the muscles. Expansion alone produces little more than a condition of tenseness which, if exaggerated or prolonged, may result in serious injury:

Much may be accomplished away from the piano toward putting the hand in playing condition by massaging the fingers and the webbing between them. Soaking the hands in hot water also has been recommended, but this is a doubtful expedient since it has a tendency to make the skin very sensitive and too susceptible to the effects of weather changes.

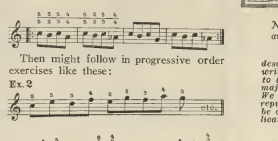
The actual keyboard work should begin with very simple forms such as the following:

Ex.1



Then might follow in progressive order exercises like these:

Ex.2



The foregoing examples constitute merely a framework upon which the alert student may build. Each exercise is to be used as a basis for variations, changes, which, if conceived by the student himself, will do much toward making the practice period more interesting and varied.

Brightening the Lesson With Illustrations

By Abbie Llewellyn Snoddy

The wide-awake teacher constantly strives to keep her pupils equally wide-awake. To this end she should be on the alert to appeal to the child's imagination by apt illustrations which are apropos to his experience and which stimulate his interest.

A little girl who is rather deficient in a natural sense of rhythm was stumbling jerkily through her lesson. In vain the teacher had exhausted all the usual expedients of counting and clapping—and still the jerky irregularity continued.

"Betty," the teacher asked at last, "Did you ride on the merry-go-round at the carnival last week?"

Betty nodded with animation.

"And on the Ferris wheel, too?"

"Oh, yes!"

"Did they go around and around like this" (imitating the steady turning of a wheel) "or did they run half-way round, then stop, run a little farther, and then stop again with a jolt?"

"Why, they went around steadily, of course."

"Exactly. Do you think you would have enjoyed your ride, if they had not run smoothly and steadily? No, of course not. Then do you think anyone can enjoy hearing you play, unless you play as smoothly and steadily as the merry-go-round whirls?"

Betty's shining eyes indicated that the illustration had gone home. She made her first genuinely interested attempt to attain better rhythm—and began forthwith to improve. Such team-work makes both happy teachers and happy pupils.

Passing Notes

By Florence Leonard

Some statistics: Among six hundred and seventy-nine industrial plants which reported on their musical organizations, there were found to be two hundred and sixty-seven bands, one hundred and eighty-two orchestras, and one hundred and seventy-six choruses. One hundred and thirty-three plants, besides, foster community singing, and two hundred and seventy-three provide musical instruments for their employees.

Bucolic and Bovine: Cows yield more milk when milked to music. Dance music is preferred. A musically equipped dairy provides a phonograph for its bovine listeners. Thomas Hardy in "Tess" tells of the interesting use of music on a big farm in Wessex.

A Chantey-man: Certain industries in the South frequently employ a man whose function is "pusher" or "chantey-man." One of his duties is to engage the negro laborer in singing.

The "rhythmic lift" is what the peasant or the worker "follows through at the top of his stroke." In the "Song of the Volga Boatmen" this "lift" comes on the second beat of each of the first two measures. "Try it on your piano!"

VIOLIN QUESTIONS Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the purchaser of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Appraisal Necessary.

W. N.—1 do not find a violin maker whose name is spelled exactly like the name in your violin. There was a maker named Barsellini, Cremona, 1670-1700, who made clever copies of Amati violins. 2—Take your violin to a good violin maker, or violin expert, and he can tell you whether it is hand made or not.

Violin Making.

A. F.—Get the little work, "The Violin and How to Make It, by a Master of the Instrument." You can get this book through The Etude, price eighty cents. 2—You can get wood and materials for violin making from Tonk Brothers Company, music dealers, Chicago. 3—Violin dealers who publish catalogues will no doubt be glad to send you one if you write them.

Signs and Phrases.

N. D. A.—The note with the triangular mark above it is played with a swiftly flashed bow, as the word (staccato) implies. Brenta's passage marked "grand detaché" means that the notes are to be played with full bows, from nut to point, one bow to each note. The word "ritenuto" over a passage means to "continue playing in the same position." The word *restez* (French) is usually used and means the same thing.

Breton Violin.

N. L. R.—F. Breton, 1800 to 1835, was a French violin maker who made violins at Mirecourt. The word brevetè on the label is French and means "commissioned by" (the king or some other nobility). Breton's are excellent orchestra violins and are quoted at from $100 to $200 in the old violin catalogues.

Ole Bull Trade Mark.

W. H. O.—Ole Bull, famous Norwegian violinist, did not make violins. His name is sometimes stamped on violins by manufacturers by way of a trade mark.

Bow Angle.

B. B.—Personally, I believe and teach that the stick of the bow, in bowing, should be inclined somewhat toward the fingerboard, thus playing on the edge of the hair in soft passages. When a louder tone is required, a little pressure will bring the entire width of the hair on the string. I am well aware that many violin teachers, and not a few instruction books, take the opposite view, counselling keeping the entire width of the hair on the string at all times. You will have to take your choice of the two theories.

Facial Contortions.

H. T. C.—Cultivate a pleasant, calm expression when playing the violin. Many a violinist simply ruins his stage appearance by making all kinds of grimaces. He moves over stands first on one foot and then the other, swaying from side to side, or assumes a snooty attitude which is anything but prepossessing. Then, he frowns, scowls, grits his teeth, compress his lips, and make all manner of faces, with the result that the audience is convulsed with mirth.

Bone Bridges.

J. K.—Bone bridges are never used on the violin by good violinists and violin makers. It has been found that bone bridges warp, and of rather soft texture, give the best tone. Bone bridges are sometimes used on banjos and similar instruments. None of my correspondents use bone bridges on their violins. Glad you like The Etude.

Work for an Expert.

E. W.—It will be a pure waste of money for you to buy several dollars worth of printed facsimiles of the labels in violins made by the great masters, in the hope that in this manner you will be able yourself to decide whether any violin supposed to have been made by these masters is genuine. To you, a genuine label will look like one which is a counterfeit. Only the practiced eye of an expert can tell if an old violin is genuine, and the label is about the last thing the expert looks at. There are so many other things by which he decides. No one would try to treat a difficult disease, if he were not a skilled medical man. In the same way no one should hope to decide the quality of a master violin, simply on the strength of reading a few books and without having spent years in the study of violins.

The Good Bow.

M. E. L.—It is really impossible to tell you, off-hand, in a few words, by mail, how to choose a first rate violin bow. That takes long experience. Maybe you have a friend who is a good violinist, or violin teacher, who could do it for you, although I have known violin students who have been under instruction for five or ten years but who were not competent to select either violins or bows. A good violin bow should be made of Pernambuco wood, with a straight, elastic stick which curves inwardly so that the deepest part of the curve is in the middle of the hair. The bow should weigh about two ounces. The stick should be neither too limber nor too stiff. The hairs should be in straight lines, with even length, without any loose hairs, and without any hairs crossing over the others.

Aluminum Double Basses.

A. G.—Double basses, made of aluminum, have been on the market for some time, and now aluminum violins are being manufactured. These aluminum instruments are preferred by many violinists because they do not crack and get out of repair as frequently as instruments made of wood.

The Bass-Bar.

S. H. H.—The bass-bar is a very important part of the violin, indeed. It is a narrow strip of pine wood, glued to the inner surface of the belly, parallel with and just beneath the G string. It is put in to strengthen the belly and to equalize the vibration. The violin will not give the proper tone without a bass-bar, properly placed. Only changing its proportions and adjusting it a skillful repairer can often improve the tone of a violin very greatly. You can see a portion of the bass-bar by looking down through the left soundhole.

Sending Violins Away.

J. G.—In sending your violins to a firm of violin experts for repairs and adjustment, you will run small risk of the violins being "switched" for inferior instruments, when they are returned to you, if you send the violins to a reputable firm. When you send them by express, have them insured for what you think they are worth.

The Wayward Thumb.

J. F. L.—I have seen little mechanical contrivances to clamp on the neck to keep the left thumb in position but do not know any which have come into general use or where they can be obtained. Good violin teachers do not use such contrivances while pupils are of little or no value. To keep your thumb from sliding around when playing in any certain position, try practicing scales from memory, keeping some part of the thumb and bringing it back to the correct position. Also slide up or down on the neck. You will soon learn to do this as if you had played scales in good time. Take lessons from a good teacher who can watch you closely and see what is wrong.

Playing in Time.

W. G.—Mozart said that the most important and the most difficult thing in music is to learn to play in correct time. I am sorry that I cannot teach you to play in time, in a few short, easy paragraphs. Time cannot be taught by mail. The theory can be explained more or less clearly, but, when the pupil tries to apply it by himself, he makes so many mistakes which, the teacher not being at hand to correct him, are uncorrected. The result is that the pupil gets nowhere. Only a good teacher if you hope to learn to play accurately in time. If you study alone under the heading "Two Easy Sonatas." 2—This waltz was originally played at about M. M. $\frac{1}{4}$ = 160; the *più mosso* section, M. M. $\frac{1}{4}$ = 64. The *più lento* part is taken a little slower than the first part. 3.—This waltz is marked *Lento*, but I think about M. M. $\frac{1}{4}$ = 152 would be slow enough. If you feel the C Major section a little livelier I would play it that way; however, do not change the tempo too much. If throughout this section you think a double-measure motion instead of a single-measure one, counting 1-2-3 4-5-6, I think you will be satisfied with approximately the same tempo for both sections.

Playing Glissandos

Q. How do you play the glissandos in Moore's Variations, Leon Dornan? *My hands are small and I find it very difficult. Could I play it with both hands as scales?*—W. N.

A. Owing to the heavy action of the modern pianoforte, glissandos in sixths are not easy to play. Since your hands are so small, you would be perfectly justified in playing it with both hands as scales.

Technical Drill

Q. My teacher gives me so much technic that it takes me from an hour and a half to two hours to practise it daily. I then have time to practise each of my pieces only about twice daily. I am not complaining about too much technical practise, but do you think my daily practice schedule is properly balanced?—H. G. F.

A. The proportion of time to be devoted to practicing pure technic as compared with working on pieces varies a good deal in the case of different individuals, and I cannot give you a definite rule. In general, I feel that the proportion you are using emphasizes technic too much, but, on the other hand, if you have been playing pieces almost exclusively for a number of years it is quite possible that you need to over-emphasize the technical side for quite a while in order that you may learn how to do things more cleanly and perfectly. Modern psychology teaches us that "general practice" is nowhere nearly as effective as specific practice on some particular problem that arises in the case of a composition that is being studied. If pure, therefore, that your practice on technic is closely related to the compositions that you are learning to play.

A "Double" Joint.

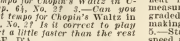
Q. Are there any exercises to cure a double-jointed thumb?—E. J.

A. A very common hand fault is that of the fingers caving in at the nail joint. This is not due to double-joints (according to physiologists there are no such things) and all the exercises in the world will not help. The real trouble is that such fingers were kept in too relaxed a condition. The minute they are kept firm the trouble disappears. The "caving in" at the finger tips is due to this same relaxed state. Try playing slowly up the scale in sixths or sevenths, with firm fingers. If, in doing this, it is impossible to keep the joint in position, hold it out with one of the fingers of the other hand. Of all hand faults, there is none that depends more on patience for correction.

Pedaling Sibelius' "Romance"

Q. 1.—Should the damper-pedal be used for the first two measures of the Romance, in B-flat, by Sibelius? 2.—In my copy, measures 11 and 12, the pedal is marked for only the first half of the measure. Is this correct? 3.—How do you interpret measures 26, 27, and 28? 4.—In the long run of 16th-note arpeggios is the pedal used only at the beginning of these measures? 5.—*What long pedal should be played up to tempo, or can a little extra time be taken at the finish?*—O. B.

A. 1.—Yes. 2.—This pedaling is better:



3.—Change the pedal on each beat of the measure. Your questions about these pedalings are natural. Since pedalings are so rarely correctly marked, my advice would be that you learn to trust your own ears for the proper effect. 4.—Use the pedal on each beat in the first measure. In the second measure, provided the passage-work is well graded, pedal through the entire measure, making a sharp cut-off on the high B-flat. 5.—Start out with the Lento, broaden the speed and tone as you progress; broaden considerably at the finish.

The Little White Donkey.

Q. 1.—Will you please tell me something about the composer, Jacques Ibert, and his compositions?

2.—*What is the story of his composition,* The Little White Donkey?

3.—*Please give the exact translation of the following musical terms in the piece,* (A) Avec une tranquille bonne humeur, (B) Lointain, (C) Très expressif, (D) Soutenu (E) Un peu cédé, (F) Soudain très gai, (G) En exagerant un peu les accents, (H) Sans précipité, (I) Avec la même humeur paisible du début, (J) Retenez, (K) Un peu, (L) Au Mouvt.

4.—*At what tempo should this piece be played?*—J. J.

A. 1.—Jacques Ibert is a French composer, born 1890, trained at the Paris Conservatory (*Prix de Rome*). His work is not known in this country for his piano piece, *The Little White Donkey.* However, he has written many more pretentious compositions.

2.—As far as I know, there is no story connected with this piece.

3.—The terms, translated, are: (A) With humor, (B) far away, (C) very lively, (D) sustained, (E) yielding, (F) suddenly gay, (G) exaggerating the accents, (H) a little slower, (I) same feeling as at first, (J) holding back, (K) a little bit, (L) movement as at first.

4.—Tempo—$\frac{1}{4}$=88.

Question and Answer Department

Conducted by
Karl W. Gehrkens
Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Symphonic Innovations

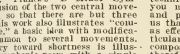
Q. 1.—Who was the first composer who in his symphony first broke away from the traditional sonata form and by the elasticity of his treatment of the classic form? 2.—*Some some other important symphonies that have a different structure?* 3.—*What existing symphonies broke almost away from the sonata form?*—F. S.

A. 1.—Although classic composers codified the four movement cycle, there are exceptions to be found even in their works, as: Haydn's "Military Symphony" in which the second movement is an *Allegretto* march-like movement; 2.—Beethoven's "Fifth Symphony" with a *Scherzo* in place of the Minuet, a bridge that binds together the last two movements, a quotation in the *Finale* of ideas first heard in the third movement, and a pervading influence throughout of a germinal motive. This symphony illustrates the flexibility of the form in Beethoven's hands. For freedom in number of movements, see his "Sixth Symphony." Schumann's "D Minor Symphony" with the composer's direction that it be played "in one movement" illustrates the growing tendency to bind the various movements together. Franck's "D Minor Symphony" has a fusion of the two central movements into one, so that there are but three movements. The new also illustrates "continuity of theme," a basic idea with modifications being common to several movements. 3.—The tendency toward shortness is illustrated in the symphonic poem with a single movement. Tchaikowsky in his "Third Symphony," however, used five movements. The "Seventh Symphony" of Sibelius is in one movement.

Three against Two.

Q. 1.—In Debussy's Arabesque in E *I find the three against two notes rather difficult, could you suggest a way to overcome this? Also the fire against four in Liszt's "Consolation No. 3."* 2.—*In what grade can Mozart's sonatas be studied? Beethoven's?* 3.—*Please inform me of a good book with which I can teach myself theory and composition.*—M. T.

A. Three notes against two can be counted out in the following manner:



Practice slowly, increasing gradually to the tempo desired. By taking the common multiple of three and four, twelve, this can also be counted; however, this is not a very practical method. Try playing the hands alternately about ten times, then suddenly putting the hands together. Another good way to get the feel of it is to have someone play one hand with strong accents while you play the other. 2.—In looking at one of our publisher's graded lists of piano pieces, I find most of the Mozart sonatas placed in the third and fourth grades. The sonatas of Beethoven range from about the fourth grade on. 3.—"Harmony for Boys and Girls" by Keyboard" by A. E. Heacox; for theory of composition, "Guide to Composition and Orchestration," by Dr. John Stainer. The first mentioned book should be studied before the second is attempted.

Tempos of Classics.

Q. 1.—Is the Beethoven Sonata Op. 49, No. 1, a difficult one to learn? 2.—*Can you give me a definite tempo for Chopin's Waltz in C-sharp minor, Op. 64, No. 2?* 3.—*Can you give correct tempo for Chopin's* Waltz in A Minor *Op. 34, No. 2? Is it correct to play the C major part a little faster than the rest of the piece?*—E. D.A.

A. 1.—To catalogue this composition of Beethoven's as a sonatina or sonata would be like trying to decide whether an animal of the feline species, at certain stage of its life, was a kitten or a cat. It is listed by all publishers as a sonata; however it has all the earmarks of a sonatina and I think would be given that title if it were not for the fact that it is published along with the other more pretentious compositions of Beethoven. The sonata with another similar one (Op. 49 No. 2) is published by one company under the heading "Two Easy Sonatas." 2.—This waltz was originally played at about M. M. $\frac{1}{4}$ = 160; the *più mosso* section, M. M. $\frac{1}{4}$ = 64. The *più lento* part is taken a little slower than the first part. 3.—This waltz is marked *Lento*, but I think about M. M. $\frac{1}{4}$ = 152 would be slow enough. If you feel the C Major section a little livelier I would play it that way; however, do not change the tempo too much. If throughout this section you think a double-measure motion instead of a single-measure one, counting 1-2-3 4-5-6, I think you will be satisfied with approximately the same tempo for both sections.

Playing Glissandos

Q. How do you play the glissandos in Moore's Variations, Leon Dornan? *My hands are small and I find it very difficult. Could I play it with both hands as scales?*—W. N.

A. Owing to the heavy action of the modern pianoforte, glissandos in sixths are not easy to play. Since your hands are so small, you would be perfectly justified in playing it with both hands as scales.

Technical Drill

Q. My teacher gives me so much technic that it takes me from an hour and a half to two hours to practise it daily. I then have time to practise each of my pieces only about twice daily. I am not complaining about too much technical practise, but do you think my daily practice schedule is properly balanced?—H. G. F.

A. The proportion of time to be devoted to practicing pure technic as compared with working on pieces varies a good deal in the case of different individuals, and I cannot give you a definite rule. In general, I feel that the proportion you are using emphasizes technic too much, but, on the other hand, if you have been playing pieces almost exclusively for a number of years it is quite possible that you need to over-emphasize the technical side for quite a while in order that you may learn how to do things more cleanly and perfectly. Modern psychology teaches us that "general practice" is nowhere nearly as effective as specific practice on some particular problem that arises in the case of a composition that is being studied. If pure, therefore, that your practice on technic is closely related to the compositions that you are learning to play.

A "Double" Joint.

Q. Are there any exercises to cure a double-jointed thumb?—E. J.

A. A very common hand fault is that of the fingers caving in at the nail joint. This is not due to double-joints (according to physiologists there are no such things) and all the exercises in the world will not help. The real trouble is that such fingers were kept in too relaxed a condition. The minute they are kept firm the trouble disappears. The "caving in" at the finger tips is due to this same relaxed state. Try playing slowly up the scale in sixths or sevenths, with firm fingers. If, in doing this, it is impossible to keep the joint in position, hold it out with one of the fingers of the other hand. Of all hand faults, there is none that depends more on patience for correction.

Pedaling Sibelius' "Romance"

Q. 1.—Should the damper-pedal be used for the first two measures of the Romance, *in B-flat, by Sibelius?* 2.—*In my copy, measures 11 and 12, the pedal is marked for only the first half of the measure. Is this correct?* 3.—*How do you interpret measures 26, 27, and 28?* 4.—*In the long run of 16th-note arpeggios is the pedal used only at the beginning of these measures?* 5.—*What long pedal should be played up to tempo, or can a little extra time be taken at the finish?*—O. B.

A. 1.—Yes. 2.—This pedaling is better:

3.—Change the pedal on each beat of the measure. Your questions about these pedalings are natural. Since pedalings are so rarely correctly marked, my advice would be that you learn to trust your own ears for the proper effect. 4.—Use the pedal on each beat in the first measure. In the second measure, provided the passage-work is well graded, pedal through the entire measure, making a sharp cut-off on the high B-flat. 5.—Start out with the Lento, broaden the speed and tone as you progress; broaden considerably at the finish.

The Little White Donkey.

Q. 1.—Will you please tell me something about the composer, Jacques Ibert, and his compositions?

2.—*What is the story of his composition,* The Little White Donkey?

3.—*Please give the exact translation of the following musical terms in the piece,* (A) Avec une tranquille bonne humeur, (B) Lointain, (C) Très expressif, (D) Soutenu (E) Un peu cédé, (F) Soudain très gai, (G) En exagerant un peu les accents, (H) Sans précipité, (I) Avec la même humeur paisible du début, (J) Retenez, (K) Un peu, (L) Au Mouvt.

4.—*At what tempo should this piece be played?*—J. J.

A. 1.—Jacques Ibert is a French composer, born 1890, trained at the Paris Conservatory (*Prix de Rome*). His work is not known in this country for his piano piece, *The Little White Donkey.* However, he has written many more pretentious compositions.

2.—As far as I know, there is no story connected with this piece.

3.—The terms, translated, are: (A) With humor, (B) far away, (C) very lively, (D) sustained, (E) yielding, (F) suddenly gay, (G) exaggerating the accents, (H) a little slower, (I) same feeling as at first, (J) holding back, (K) a little bit, (L) movement as at first.

4.—Tempo—$\frac{1}{4}$=88.

The Musical Pepper Box

Angels of Mercy

Brayton: "I don't think the medical profession has done as much to relieve suffering as some others."

His wife: "What, for instance?"

Brayton: "Piano tuners."—*Judge.*

* * * * *

Ominous Wedding Music

Two ladies were married to musicians. The one, a bride of a year, was pushing a baby carriage in which were three fine supper Bob's friends serenaded him also, babies—triplets, all girls. The other lady and they rendered the *Sextette* from had been in the bonds of matrimony a couple of weeks. "What beautiful children," exclaimed the newly-married one. "Yes," replied the proud mother; "let me tell you the funniest coincidence. At our wedding supper the boys who played with my brother, the orchestra serenaded him and they played *Three Little Maids,* from the 'Mikado.' Isn't that queer?"

At this the other bride turned pale.

"Mcrcy," she gasped. "At our wedding supper Bob's friends serenaded him also, 'Lucia.' "—*Music.*

VOICE QUESTIONS
Answered By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Singing for Young Children.

Q. I. My piano pupils (four to seven years) are weekly to sing little nature songs, medium range. Do you not think it good for children to sing and is it not a musical help, especially in melody and rhythm?

2. An eleven-year-old piano pupil with a nice soprano voice plays and sings often in public (not radio). She will study voice at the proper age. Can this singing affect her voice?

3. My boys' Glee Club (ten to thirteen years) do fine work. At the first sign of a changing voice I have the boy stop singing. changing voice I have the boy stop singing. 4. Please give me your opinion of girls and boys singing. Does it help them when they are properly supervised?—Mrs. J. H. C.

A. Your plan is good for the children, always provided that they are not allowed to sing too high, too low nor too loudly. They are fortunate in having a teacher who takes an intelligent and broad interest in their musical development. See "Choir and Chorus Conducting," by the writer, pp. 167 to 193, for discussion and instruction in the training and use of the voices of children and adolescents.

2. Yes, for good or for ill, depending upon *how* she sings. Young singers appearing in public too often try to imitate older singers and force their voices. When her especially musical singing too much upon her two or three highest notes, and about twelve per cent lower than uniformly beautiful quality of tone.

3. The management of the young boy's voice calls for a very careful study. The boy treble tone quality. Some instructors appear to like a rather limiting type of voice, and refuse to permit a "hooty" sort of sound from their trebles, neither of which is characteristic of the genuine boy treble who is singing with a natural, free-throated production. In this connection see the article written by the writer in this Department with reference to the proper treatment of the "changing" boy voice. Tenors are scarce but would not be so to the same extent were singing treated as the boy and young man properly handled. We are in favor of having the boy continue singing during the period of change, if he can bring the quality and throat freedom of his "boy" treble slowly downward into a step into the range of the man's voice. This work, however, must be undertaken with the help of a skillful teacher. It requires patience and perseverance on the part of both teacher and pupil but is worth the time and effort.

4. We are in favor of it, if it is done as you suggest—under competent, watchful supervision.

You say, "We have taken the Etude for many years, and *use* it." That is a high compliment for the magazine and we thank you for it.

Organizing a Glee Club.

Q. As organist of a woman's society I have been asked to organize a glee club. I used to sing alto in the school glee club, but have had no experience in organizing or conducting. We have about twenty-five good sopranos and alto voices absent evenly divided, all of which are to be church members, and would therefore be added if need be. Would you kindly advise me if it is possible to organize a club under these conditions, and what compositions should I begin with?—Miss M. E. J.

A. Having about twenty good soprano and alto voices stated, we advise beginning with them and omitting the men, whether you need more. The book by the writer, "Choir and Chorus Conducting," is exactly the friend he had you need to help you all through the task you are about to undertake. We suggest that you begin unaccompanied with a few unison pieces of a secular nature. Use these as material to teach your singers, on each part, how to sing in exact tune, as a group, and to blend their voices with good quality. As a chain is no stronger than its weakest link, so the tone quality of a small group of singers is not likely to be better than that of the poorest voice among them. There is, however, always a possibility that in a larger group, if the majority have musical voices, the poorer voices are such as fine will have their tone somewhat modified by the quality of the better singers. Hold up accurate intonation, blending and lovely quality of tone as the degrees of power, as the ideal to be worked for in all that is done. Do not allow your sopranos are with a few low tones, singing out of their with your unison work. Let the first selections be interesting, but not difficult, both musically, in themselves, else there will not be enough interest in rehearsal. Next, as your singers are arranged, for first soprano, second soprano, and alto. Avoid selections calling for many high or low tones. It takes fewer singers on the high part to balance the middle and lower parts than most people, not experienced, imagine. Four or five high, light, genuine "first" soprano will often be sufficient to use with a total of fourteen voices, in three-part work. Do not place a "mezzo-soprano" on the top part no matter how "high" she can sing in a solo. Genuine low contraltos are scarce. Two or three of such would be most valuable for your combination, and with them you can use altos of lighter body and higher range. Choose your selections with especial regard to the weight and range of your highest and lowest voices. The only sure way in which to discover whether your chorus is properly balanced is to try various combinations, having them sing, without accompaniment, some simple chords and pieces, while you listen at various distances. Bear in mind that the purer (not heavier) the body of tone, the better it will carry. Powerful voices are valuable but only up to the point where their tone is thoroughly musical. Write to your music publisher for your material, unison, two-part, and three part, stating fully and plainly just your requirements. Here follow a few pieces, in unison there are: *Slumber Song,* John Ireland; *Voices of Children,* George Henschel.

For two-part there are: *Christmas Song,* Augusta Holmes; *Come and Trip It,* Mary Carmichael.

For three-part there are: *Wee Fiddle Man,* Leon Dufflothster; *Three-in-Harmony,* C. R. Ricci; *The Harp of Delight,* Cuthbert Harris.

To Gain Musicianly Background.

Q. I have always loved music, and from the time I was about twelve years old my thought has been to become a singer—and a singer who is really a musician, not just a organ with a voice.' I have studied voice for two and a half years and my teacher says I have possibilities: so also does a reputable teacher of New York City, who has heard me. My voice is contralto. Now, at the age of twenty, I am financially unable to continue studying. If you could tell me of any means of earning money that I could pursue in order to better myself in music professionally, I should appreciate it very much.—Miss F. H. B.

A. It is sometimes possible for a woman vocal student, living in a large city, to find the one in which you live, to exchange services for instruction with a leading voice teacher. We understand that you have in your city at least one woman teacher of voice (foreign-born) who has a good record for "making singers," as the phrase goes. If, as you have been told, your voice really has good possibilities, is a genuine contralto, and you are naturally musical, as your letter indicates, you represent desirable material for a good voice teacher. No course of reading can take the place of first-class personal instruction in voice production and singing. Your music publisher will be glad to tell you about books on harmony, and elementary piano and organ study from which you might obtain some assistance. You may get practical help from the following books: "Plain Words on Singing," by Wm. Shakespeare, and "The Art of the Singer," by Wm. J. Henderson.

Tousil Operation.

Q. It has been only three weeks since I had my tonsils removed, and I am very much at a loss to know what to do. I am a lyric soprano and value my voice very greatly. I was all ready to take an examination for voice when I lost my singing voice and had to cancel my examination which had already been set. That is a year ago, and I am not singing yet; so I had my tonsils removed to see if that would help. I have been a subscriber to THE ETUDE *for a long time and find it very valuable to my musical life.*—Miss W. D.

A. You will find the information you seek as to when to do the operation with having tonsils removed and the proper procedure as to resuming singing after the operation in this Department of The Etude for September, 1933 (answer to L. R.), and for September, 1933 (answer to R. E. R.). Though we do not get full information as to the "loss" of your voice while preparing for a voice examination, we cannot avoid the suspicion that you were the victim either of overwork in making your preparation or of what is called "stage fright," at the near approach of your test. Possibly both conditions played a part. Presuming that your examiners are really competent, you owed set their verdict, if you know positively that you have many of the qualifications for the test. This ought to mean that you know your music thoroughly and that you sing with correct intonation, good sostenuto and legato, and a quality of tone that is at least agreeable to the cultivated ear. Then there is the necessity for singing in a musicianly manner, with proper phrasing and diction, and in a style adapted to the music and text used. Good quality of tone and correct intonation are fundamentally necessary; power comes lower in the scale of requirements, though all the power of tone possible, so long as the quality remains good, is desirable. The cure for overwork is to stop it. The voice is not a piano, an instrument that can stand hours of work without rest. If you put your mind closely upon your singing, while practicing, you can do much with comparatively short practice periods. "Hygiene of the Voice," by Dr. Irving Voorhees, is a little book which would be of service to you.

Records and Radio

(*Continued from page 398*)

the most appreciable expression of the composer's genius. The work, played in recording by the Boston Symphony, was recorded in Carnegie Hall at an actual performance. The reproduction is good. It maintains a high degree of realism. In the recording the symphony took up seven sides, the eighth being given up to a genuinely beautiful slow movement for flute and string quartet, which the composer is said to have written expressly for this occasion, and which he has cryptically entitled "Four Minutes and Twenty Seconds."

The late lamented Griffes, whose untimely death was a great loss to musical America, found his inspiration for his "Pleasure Dome of Kubla Khan" in the Coleridge poem on that most famous Chinese Emperor of the 13th Century. "I have given my imagination free rein," the composer stated, "in the description of this strange place. The vague beginning suggests the sacred river running through measureless caverns to a 'sunless sea.' Then gradually arise the outlines of the palace, the gardens and the fountains, next the sounds of revelry from within, and, at the last, a return to the mood of the sacred river." Eugene Ormandy, conducting the Minneapolis Symphony, deserves a vote of thanks for selecting this fine work for a recording.

Letters from Etude Friends

ENDEAVOR AT SIXTY

To The Etude:

Some time ago, I noticed a photo in your magazine of an elderly lady eighty years old, I think; it showed her playing a number of musical instruments upon which she had learned to play. She said in her letter to you that she had always desired to play some instrument, but for a long time had not had the courage to try to learn. Then finally she did—and this picture showed the number of instruments that she had learned to play when she was quite above the "three score years."

All of my life I have been very fond of music, but never have had much of an opportunity to learn anything—just had a few piano lessons when very young. But in our family we had an old violin (my husband had loaned a man some money on it) and it had been in our family perhaps ten or twelve years. None of my girls cared to use it and I was too busy even to think of taking so. But when I read the letter of this old lady, it just occurred to me that perhaps even I might find time to learn to use this musical instrument. I was not so very busy at this time; so I got a neighbor friend of mine to try to teach me—I say *try* because that was about what she did. But from reading in The Etude, which I had been subscribing to for some time, I began to see that I was not learning taught right. So I got another teacher, a young girl. She played well herself but tried to rush me so that I was struggling to play music away beyond my knowledge. This discouraged me in my work with her, and I made another effort to learn. I got a teacher who was fine—got me started right. Then, although I had to go back and almost begin again, I am happy to say that now I can play most anything I want to—that is, any air that I hear. My music has become a real pleasure to my home and relatives—and worlds of pleasure and satisfaction to myself: I am now over sixty years old, and I feel that this may encourage some other person to take up the study and find this desire to use some musical instrument. There is no doubt that with the help of The Etude and perseverance, he or she will succeed.

—Mrs. W. R. Gumm, Texas.

Musical Books Reviewed

Speech and Song
By Wm. J. Henderson

Obsession with arpeggios, scales, trills and all such tonal accessories have made singers well-nigh insensitive to that urge which gives music its first impulse to sing—namely, the need for verbal expression. We may be sure he had words in mind before men and words on whose forceful delivery depended the value of his songs.

Singers, therefore, losing sight of the fact that song is a combination of two arts, music and poetry, so merge the words of a song as to make them indistinguishable—as great a fault as it would be to give that same song word perfect but in a monotone throughout. The song that "speaks to us" is the song whose words we can understand.

The present author, perusing this fact, approaches singing from the standpoint of correct speaking, invaluable for the student as the poems and sentences offered, illumining the chapters on the rôle of the mind and the breath in singing.

Pages: 93.
Price: $1.75.
Publishers: Macmillan and Co., Ltd.

From Bach to Stravinsky
A History of Music by its Foremost Critics

A good book—what is it? One that fulfills the promise of its title, allows no pertinent subject to go unclarified, and is attractive for further thought and research. The volume under reference is remarkable consistently chapter by chapter (each through the medium of an authority on its particular subject) the nature of the great movements and the lives of the great composers included in the span designated by the title, since it leaves in the course of its peroration no trend unexplained and no leading composer unmentioned, and since it stands so ready for the sensitive touch of pronunciation that one is stimulated to trip through further channels—falls plainly within the scope of our definition. We therefore cumulatively endorse this book for students in its rôles of history, philosophy and prophecy.

Particular attention should be given Paul Bekker's chapter on "The Romantic Movement" for its service in knitting the volume together historically and for its admirable grasp of the divergencies between classicism and romanticism.

Pages: 357.
Price: $3.75.
Publishers: W. W. Norton & Company, Inc.

Chopin
By Basil Maine

Most biographers of Chopin take up the rôle of apologizers simultaneously with making up their pens. And, if they and their pens both rest confident that it can either case be laid to lack of polish, they produced great works, and, whether he produced them in the solitude of a studio or heaping out of a window or clasping the hand of his beloved, has nothing whatever to do with the quality of these works.

Our present author, we are glad to say, at least confines his apologies to George Sand, leaving Chopin free from any suspicion save that of weakness in succumbing to her. The style of the book is impeccable, the author's comments interesting, his explanations good though, indeed, they explain himself rather than Chopin. The composer's success in Paris is given pictorial value, as are the childhood scenes and the incident of Marja Wodzinska.

In short, there is a painstaking attempt to illuminate that poetic enigma who loved at the last what at first he hated and who found in grief his greatest ecstacy.

Pages: 140.
Price: 75c.
Publishers: The Macmillan Company.

The Unknown Brahms
By Robert Haven Schauffler

The New York Philharmonic interpreting Brahms' "Symphony No. 1" approaches art no more nearly than does the author here in interpreting Brahms himself. This is high praise and we mean it to be. When an author can actually recreate the very breath and spirit of a human creature he himself becomes an artist. Brahms, in this book, is an actuality. Our sense of surprise him, our spirit meets him. So unexpectedly, so privily, do we come upon him that we suffer a two moments' qualm. Do we do him an injustice by thus gazing into the secret places of his heart?

However, the effect at the last is for us to bow the deeper before this great personality, recognizing in its every frailties a merging toward perfection. Let psychologists shake dubious heads over Brahms' fixations, his suppression; let Freud come forward with explanations and substantiations; Brahms himself is not noticing. He is busy wielding the stuff of his personality into the material for songs and symphonies. The mighty labor thus accomplished is set forth here, in its birth, its early struggle and its final consummation.

Pages: 348.
Price: $3.50.
Publishers: Dodd, Mead and Company.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—July 1934.

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

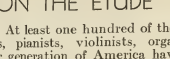
"BROUGHT UP ON THE ETUDE"

• At least one hundred of the outstanding musicians, (composers, pianists, violinists, organists, singers, teachers), of the younger generation of America have enthusiastically told us with a welcome inflection of gratitude in their voices, "Why, I was brought up on THE ETUDE!"

The spontaneous appreciation of these friends, many occupying the highest paid posts in our musical life, is a constant inspiration to us. Millions of other splendid music workers have been guided by THE ETUDE and many have said to us that they wished there was some way to show their appreciation. One eminent college music director said, "I have repeatedly written letters to my students, telling them not to think of doing without THE ETUDE."

Perhaps you, too, recollect what THE ETUDE has done for you in your musical development. Perhaps in your spare moments you would likewise feel inspired to make a list of, let us say, five friends, and during the next few days, write to them telling them of the benefits they may receive from THE ETUDE, and suggesting that they join THE ETUDE family.

There is no better way in which you can personally contribute in a practical manner to the present advance of music study in America. Mrs. Leonie Brandt, one of San Francisco's foremost teachers, has written dozens of such letters, of her own free will. Many prosperous music educators have done likewise.



THE COVER FOR THIS MONTH

Out of the thousands of the present generation of music lovers who have sat enthralled by the playing of the incomparable Paderewski, there are many who were not living, or not old enough to attend concerts, when he first awakened the world to his genius.

It is doubtful if any star of the stage or motion pictures ever made such a sensation.

His very appearance upon the stage with the light seeming to create something of a halo as it reached the outer edge of his individual head of hair, which then might have been described as somewhat of a golden red, was something which concert-goers in the 1890's never will forget. Naturally enough, he became a fascinating subject for artists, painters and caricaturists. Perhaps the most famous portrait study of Paderewski is the beautiful sketch made by Burnet-Jones reproduced on this month's cover of THE ETUDE, representing the master about the time of his American debut.

M. Paderewski, premier, patriot, statesman, pianist, composer, humanitarian, never can be fully presented by any portrait, or fully described in words by those who have come close to him. The great mind, the great heart, indomitable will, and yet withal, a softness of speech, a sincerity of character, a kindness of heart and a personal humility are present in Paderewski, the man.

BURST OF SONG

ALL KINDS OF GOOD THINGS FOR HAPPY GROUPS TO SING

To fill that gap between inadequate song sheets and bulky song collections, this pocket-size book has been prepared for use at banquet, lodge, social, and community gatherings of all kinds where music is desired to "liven up" things. The fact that this book will sell at an extremely low price in quantity lots permits the committee in charge of such occasions to let it be taken away as a souvenir.

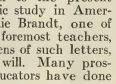
In addition to the indispensable old favorites, the contents will include brand new arrangements of such numbers as *Happy and Light of Heart, A Hundred Pipers, I'll Take You Home Again, Kathleen, Old Man Noah,* and *Sally in Our Alley.* The book will contain about seventy songs, complete with music.

A single copy of *Burst of Song* will be sent to you as soon as it comes from the press if you will place your order now in advance of publication, enclosing 5 cents.

THE MELTING POT

A UNIQUE COLLECTION OF EASY PIANO SOLOS

This unusual piano album not only provides pleasing keyboard diversion for the student in the early grades, but also gives acquaintance with the folk tunes and musical characteristics of the peoples, oriental and occidental, that make up the "melting pot" in American metropolitan centers. The editors have almost completed their work and soon copies will be ready for advance subscribers. There is still time to order the book this month at the special advance of publication cash price, 35 cents, postpaid.



EASY QUARTETS FOR YOUNG VIOLINISTS

Violin teachers and instrumental supervisors will recognize a practical feature of this new work to be that the four violin parts are graded progressively, with the 4th Violin being the easiest part, rhythmically and otherwise. The 1st Violin is the most advanced part and makes occasional use of the third position; the other parts are confined strictly to the first position. Great care has been taken to avoid confusing intervals between the strings.

An optional piano accompaniment is furnished for those less experienced players who need the support of the piano. This further makes possible the use of this music with one, two, or three players. The collection, which will be ready at an early date, contains fifteen numbers, including four charming classics.

The set of four violin books may be ordered at the special advance of publication cash price, 75 cents; the piano accompaniment is 25 cents, postpaid.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

Many regular readers of THE ETUDE have written in to inquire if additional copies of the pages devoted to this series are available. When the page containing these portraits and thumb-nail biographies of important musical people was first included in THE ETUDE, in February, 1932, we were sure that the series would appeal to students and school music teachers and supervisors. We are gratified to find that many music lovers and amateur musicians also are keeping a file or making a scrap book of these pages. Therefore, for the convenience of those who do not wish to mutilate their copies of THE ETUDE, we are supplying pages of these portraits at practically the cost of packing and mailing, 5 cents a copy. 25 cents a dozen—single issues or assorted.

THE STRUCTURE OF MUSIC

By DR. PERCY GOETSCHIUS

In this excellent volume, a leading authority on theoretical subjects presents the results of many years practical teaching experience. As head of The Department of Theory at the Institute of Musical Art in New York City, Dr. Goetschius has had ample opportunity successfully to expound the principles here set forth. And because he has that rare gift of writing about technical matters in a way that is interesting and entertaining, we have a book that will appeal at once to the music lover desiring merely to read about musical theory and the student eager to make a thorough study of the subject.

There is still opportunity to place an order for a first off-the-press copy at the special in advance of publication cash price of $1.50, postpaid.

(*Continued on page 443*)

MUSICAL TRAVELOGUES

By JAMES FRANCIS COOKE

The next best thing to visiting and seeing a place is to read about it. In this book the author takes his readers on a tour of the musical shrines and centers of the old world in a most delightful and educational manner. These *Travelogues* which have proved as interesting as they have appeared in THE ETUDE from month to month and which will be made available in book form, give opportunity to have in one's library a volume, unique in musical literature books. Many have written us that pleasant memories of time spent in some musical city have been vividly recalled and re-lived by the descriptions in these stories.

At the special advance of publication cash price of $1.50, postpaid, for a single copy, here is a bargain that should not be overlooked.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

As is customary when works are completed which have been offered in these pages at special advance of publication prices we, this month, are announcing the withdrawal of two books from these offers, both of which are now obtainable at your music dealer's or from the publishers. Single copies may be had for examination upon our usual liberal terms.

Voices of Praise is a fine addition to our most successful "series of reasonably-priced anthem collections" especially favored by volunteer choirs. It contains a choice selection of one of the best choir numbers published in recent years. Choirmasters and those interested in securing music for the church will appreciate the economy in obtaining the dozen and one fine anthems in this volume at 35 cents.

Book of Piano Duets for Adult Beginners is something in the nature of a companion volume to the immensely successful *Book of Piano Pieces for Adult Beginners* and provides material for many pleasant hours at the keyboard, not only for those taking up piano study later in life, but also for pianists of moderate ability who enjoy playing popular folk tunes and melodies. Grades One to Three. Price, One Dollar.

BEWARE OF FRAUD AGENTS

We caution our musical friends to exercise extreme care in placing orders for THE ETUDE MUSIC MAGAZINE subscriptions with strangers. Many fine men and women of the highest character make a living taking orders for magazines, but it is unfortunate that swindlers interfere with their activities.

Pay no money to a stranger unless you have satisfied yourself that he is a bona-fide magazine subscription worker. Read carefully any contract or receipt which may be presented to you. Do not permit an agent to alter a contract or receipt. It is provided for your protection. Help us to save you from loss. We cannot be responsible for the work of swindlers.

CHANGES OF ADDRESS

It is important that subscribers advise us at least four weeks in advance of a change of address. In doing this, give us both old and new addresses. Your careful compliance with this suggestion will prevent copies of THE ETUDE going astray.

SUCCESSFUL SEEDLINGS

In a rural section of Pennsylvania some years ago, a man who kept, as a Summer home, a place that had been built by his grandparents, decided to develop a small timber tract on the property. He went to a nearby farmer and asked him to take care of planting four hundred pine trees. When the stationmaster sent notice to this farmer that the four hundred pine trees had arrived, he hitched two horses to a big flat wagon and went off to the station ready to spend most of the day hauling the trees.

To his amazement, he was handed two comparatively small packages which contained four hundred pine tree seedlings. All the seedlings looked pretty much alike and he planted them spaced as directed. Some died, some did just fair, while quite a few have developed into fine, sturdy trees which keep growing in splendid fashion year after year. While the four hundred seedlings could have been carried under one's arm, it now would take considerable hauling to move the several hundred or more well developed trees which grew from that batch of seedlings.

Each time a publisher issues new musical works, it is like planting selected "seedlings," and the successful "growths" give the mails, express and freight agencies quite a little to handle. The first edition of a new work is the "seedling" stage and each printing order thereafter on a work is like a new and healthy "growth."

This is the season of the year when one enjoys looking around at the new growth on trees and it likewise is an ideal and convenient time to look over some of the publications which are found on the publisher's printing order of the last thirty days. Any of the following numbers, selected from the items ordered for reprinting, may be secured for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
19389	Kewpie March—*Story*	1	$0.25
19484	Song of the Drum—*Risher*	1½	.30

SHEET MUSIC—PIANO, FOUR HANDS

25910	Dance of the Rosebuds—*Keats*	3	$0.50
18105	Salute to the Colors—*Ackroyd*	3	.60
5134	March of the Flower Girls—*Wachs*	3	.25

SHEET MUSIC—PIANO, SIX HANDS

6476	Triumphal March, from "Aida"—*Verdi-Hausser*	3	$0.60

PIANO SOLO COLLECTIONS

First and Second Grade Pieces for Boys	$0.75
Girl's Own Book	.75
Program Pieces	.75

PIANO DUET COLLECTIONS

Standard Duet Players' Album	$0.75
Four Hand Album—*Engelmann*	1.00
Two Students	1.25

PIANO INSTRUCTION

All In One—*Kerr*	$1.00
Standard Graded Course of Studies (Grade 1)—*Matthews*	1.00
Student's Book—*Presser*	1.00

OCTAVO—MIXED VOICES, SACRED

10497	Fierce Was the Wild Billow—*Noble*	$0.08
20337	How Lovely Is Thy Dwelling Place—*Brahms*	.12
10332	Hear My Prayer—*Mendelssohn*	.25
20277	Souls of the Righteous—*Noble*	.06

OCTAVO—MIXED VOICES, SECULAR

29254	The Gypsy Trail, Op. 30, No. 2—*Galloway*	$0.15
35209	In May Time—*Speaks*	.10

OCTAVO—WOMEN'S VOICES, SACRED

		Parts	
20285	Unfold Ye Portals, from The Redemption—*Gounod-Bliss*	3	$0.10
35228	Invocation, Op. 65—*Mana-Zucca*	3	.10
10777	The Lord Is My Shepherd—*Koschat-Hopkirk*	4	.06

OCTAVO—WOMEN'S VOICES, SECULAR

35060	The Joy of Spring—*Schütt-Spross*	$0.20

OCTAVO—MEN'S VOICES—SECULAR

29228	Comrades in Arms—*Adam*	$0.10
35069	The Lamp in the West—*Parker*	.10

OCTAVO—S. A. B. CHORUS

20846	Fealty Song—*Spooner-Felton*	$0.12

ORATORIO

	St. Therese of the Child Jesus (The Little Flower)—*Lehman*	$0.75

OPERETTA

	Betty Lou—*Stults*	$1.00

SHEET MUSIC—VOCAL SOLO

30069	My Heart Is a Haven (Med.)—*Steinel*	$0.50

SHEET MUSIC—VOCAL DUET

16383	By the Waters of Minnetonka—*Lieurance*	$0.60

WORLD MUSIC

(*Continued from page 391*)

THE GOLDMAN BAND CONCERTS, sponsored by the Daniel and Florence Guggenheim Foundation, will be given from June 20th till August 19th. On Wednesday, Friday and Sunday evenings the band will play in Central Park; on Monday and Thursday evenings, on the Green of New York University; and on Tuesday and Saturday evenings, at Prospect Park of Brooklyn.

A NOTATION-GRAPH, by which the blind become familiar with the musical notation used by the seeing, and by which the blind teacher may teach the reading of music to his seeing pupils, has been invented by Charles J. Beetz of Brooklyn, New York.

THE DETROIT SYMPHONY ORCHESTRA, with sixty men under the baton of Victor Kolar, will play a twelve weeks' engagement of two concerts per day at the Century of Progress Exposition of Chicago. Sponsored by the Ford Motor Company, the concerts will be given in a specially built shell on the lake shore, near the Ford Exposition Building.

THE MUSIC SUPERVISORS NATIONAL CONFERENCE, in Chicago from April 8th to 13th, drew an attendance of over five thousand. Lorado Taft, eminent Chicago sculptor; Sir Hubert Parry, of Glasgow, Scotland; Dr. William J. Bogan, superintendent of the Chicago schools, and former governor Phillip La Follette of Wisconsin, were among the speakers. Contests and exhibitions of school attainments in vocal and instrumental music interspersed the many discussions.

EAK TAI AHN, talented Korean violoncellist, gave, on April 19th, a recital at the International House of the University of Pennsylvania, Philadelphia.

SERGEI RACHMANINOFF has accepted a place as member of the Board of Trustees of Ithaca College, and not as musical director as was stated in our May issue because of inaccurate information received.

OPERA AND ORATORIO were features of Music Week for 1934 in many communities. Among these were "Martha," presented at Flint, Michigan, and the Olney High School of Philadelphia; "Hansel and Gretel," at Pottsville, Pennsylvania, with a chorus of a thousand school children; Mendelssohn's "Elijah" at Hattiesburg and Handel's "Messiah" at Meridian, Mississippi.

THE HALLÉ ORCHESTRA of Manchester, England, elevated the program of March 1st to works by Frederick Delius, interpreted by Sir Thomas Beecham.

MOZART'S "IDOMENEO" had a "revival" in several performances given during the week of March 12th, by the Glasgow Grand Opera Society. It had not been heard in Great Britain for one hundred and fifty years.

COMPETITIONS

THE PADEREWSKI PRIZE of one thousand dollars, for an orchestral composition worthy of a place on a symphonic program, is again open for competition. Composers, to be eligible, must be American-born citizens or have been born to American parents temporarily abroad. Works must be received not later than October 1, 1934, by Miss Elizabeth C. Allen, 294 Huntington Avenue, Boston, Massachusetts, who will give further information.

FIVE HUNDRED DOLLARS are offered as a prize for an original college song for the University of Utah. Verses may be entered till June 15th and musical settings till July 15, 1934. Further particulars may be had from Rudolph Larsen, Secretary, University of Utah, Salt Lake City, Utah.

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance will be announced later.

Signposts to Successful Piano Teaching

By Lynn C. Chambers

(1) Be more than a teacher to your pupils. Be a friend. Be interested in them as individuals. Pupils will work harder for a teacher who is genuinely concerned about the things that are of interest to them, individually.

(2) Follow some systematic course of study, such as "Matthew's Standard Graded Course," but don't be afraid to vary from it a little, if the needs of a particular pupil demand it.

(3) Don't be a stern, hard taskmaster, but expect a reasonable amount of work from your pupils and see that you get it. Be firm.

(4) Remember you have parents to please and make every effort to do this.

(5) Keep in mind that encouragement and a little praise get more results than too much criticism. When it is necessary to tell a pupil he has not played as you expected, do so in such a way as to inspire him to work harder. Offer a little praise for something he has done in the past, if nothing in the present lesson deserves praise; it will counteract the tendency to become discouraged.

(6) Be ethical. Never offer destructive criticism about the methods of another teacher or the playing of his pupils.

(7) Be public spirited. Share your talents by helping with community affairs when asked.

(8) Be a teacher of piano. But don't be afraid to give your pupils some music history and appreciation, when you have the opportunity, even though you are not paid extra for it. It will mean money to you in the end. Keep up on latest methods of teaching by reading "The Etude," and insist that your pupils subscribe for it.

How Haydn Composed

By Asa G. Sullivan

"'I was never a quick writer, and always composed with care and deliberation.'" Haydn is quoted as saying in J. Cuthbert Hadden's biography of the composer. "His (Haydn's) practice was to sketch out his ideas roughly in the morning and elaborate them in the afternoon, taking pains to preserve unity in idea and form. 'That is where so many young composers fail,' he said, in reference to the latter point. 'They string together a number of fragments; they break off almost as soon as they have begun, and so at the end the listener carries off no definite impression.' . . .

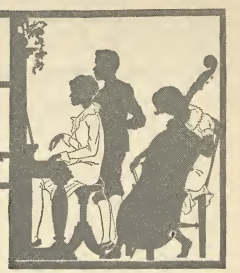
"He is stated to have always composed with the aid of the pianoforte or harpsichord; and indeed we find him writing to Artaria in 1788 to say that he has been obliged to buy a new instrument 'that I might compose your clavier sonatas particularly well.'" (Artaria was a music publisher.)

"Like all really great composers, Haydn was no pedant in the matter of theoretical formulae, though he admitted that the rigid rules of harmony should rarely be violated and 'never without the compensation of some inspired effect.' When he was asked according to what rule he had introduced a certain progression, he replied: 'the rules are all my very obedient, humble servants.'"

"To Dies he remarked further: 'Supposing an idea struck me as good and thoroughly satisfactory both to the ear and the heart. I would far rather pass over some slight grammatical error than sacrifice what seemed to me to be beautiful to any mere pedantic trifling.'"

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



The Key to the Music Room

(Playlet)

By Hermia Harris Fraser

Scene: *Interior of composer's study. No piano.*

Time: *Summer afternoon.*

Characters: The Composer.
Herrod, *his butler.*
Paul, *his grandson.*
Pauline, *his granddaughter.*

(The composer is seated at a small table near an open fire. He is a spectacled old man with a frowning face. He wears a battered straw hat and carries a garden trowel in his left hand, while making notes on the paper before him. He sighs, sneezes and shivers.)

Composer (*calling*): Herrod! Herrod!

Herrod (*enters, dressed as butler*): You called, Sir?

Composer: Herrod, it is very cold and drafty in here. Why do you not keep the place warmer? You know these cool summer days carry dangerous breezes.

Herrod: Well, Sir, I did intend to bring in more wood before Robert went to the station to get the children, Sir.

Composer (*sneezes*): I think I tarried too long in the garden. The ground is damp after all this rain.

Herrod: It is, Sir.

Composer: And what was it you said about children?

Herrod: Your grandchildren, Sir. Have you forgotten they are coming this afternoon?

Composer: Oh, botheration! I thought it was next week. It's ridiculous, this nonsense about the children coming here. They will be a nuisance. (*Sneezing.*) What will we DO with them Herrod, what will we DO with them?

Herrod: It is simply appalling, Sir, but maybe they won't be so bad!

Composer: At-choo! Hear that sneeze? It sounds like hay-fever, doesn't it, Herrod? And I'm so nervous when I get an attack. Noises upset me, and especially noisy children.

Herrod: And then there's the awful destruction. They will rush through the music-room, mixing up your papers, kicking the fine wood of the piano, breaking the strings of the harp—

Composer: Herrod, take this key (*hands Herrod a key*) and lock up the music-room. And do keep those children away from me, or I shall never finish my symphony.

Herrod: Best put that in a safe place when you complete it, Sir. There's been many a goodish bit of music torn to bits by a mischievous child. But I'll watch them, Sir! I'll watch them! (*Herrod leaves by right.*)

Composer: Brr! It feels colder than ever. Someone must have left the door open. (*After a moment, two children, dressed for outdoors, enter. The boy carries a small suitcase which he puts down in the middle of the room. The girl wipes her eyes with her handkerchief. At first, they don't notice the composer.*)

Paul: Don't be afraid, Pauline! Grandfather isn't going to bite us, you know.

Pauline: I'm not afraid. I'm just lonesome. I'm not going to like it here away from my mother.

Composer (*glancing up suddenly*): Come, come! You mustn't cry. I hate tears.

Paul: How do you do! We're looking for grandfather.

Pauline (*walks towards the fireplace and warms her hands*): Let's get warm first, Paul. I don't suppose the gardener will mind.

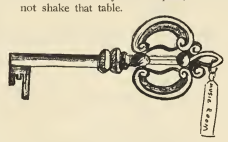
Composer: So you think I'm the gardener, do you, young lady?

Paul (*pointing to the trowel*): Aren't you the gardener?

Composer: Well, I do a good bit of gardening.

Pauline: Then you will not mind if we stay?

Composer: Not if you are quiet, and do not shake that table.



Pauline (*looking over the composer's shoulder*): Oh, the papers have music all over them! Do they belong to grandfather?

Paul (*peering to see*): It's written in A Minor.

Composer: How do you know?

Pauline: Paul writes music himself. Isn't that clever of him! I guess being a gardener you wouldn't know how hard it is, but I'll sing some of them, if you like.

Paul: Don't you dare sing them Pauline. They are perfectly terrible.

Composer: Then why do you not write good ones, so that you would not be ashamed of them?

Paul: Because I have not gone very far in harmony yet. I only make up little tunes and write them down by myself.

Pauline: Mamma says that they are good but that he needs lessons.

Composer: Your grandfather played before the royal family when he was only ten years old.

Paul: Daddy told me about that. But you see, we are terribly busy with school and we don't have much time left for music. And we have a lot of home work and we have to play cowboy and Indian, too. I guess we won't have any more fun like that while we're here!

Composer: Indeed! And why not, pray?

Paul: Oh, I think the old man, I mean grandfather, will be fussy. Mummy told us he was a crochety fellow until you got on the good side of him, and then you could get anything out of him.

(*Continued on next page*)

Ask Another?

Signs and Abbreviations

1. What is the name of this sign and what does it mean?

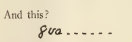
2. And this?

D.C.

3. And this?

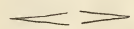
8va.....

4. And this?



5. And this?

6. What does this indicate?



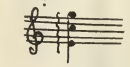
7. And this?

♩ = 84

8. What is the name of this sign and what does it mean?

9. And this?

10. And this?



(*Answers on next page*)

Enigma

By Janet Fullinwider (Age 14)

My first is in MUSIC, but is not in SPACE,
My second's in TENOR, but is not in BASS.
My third is in ZITHER but not found in LUTE,
My fourth's in PIANO, but never in FLUTE.
My fifth is in CORNET, but not in OBOE,
My sixth's in ANDANTE, but is not in SLOW.
My whole, a COMPOSER that all of you know.

(Answer: Mozart)

Patriotic Game

By Gladys M. Stein

Prepare five times as many slips of paper as there are players. Write one of the following titles on each slip and let each player draw five slips. The players must write the words of the first line of the titles they draw. The one having the most correct first lines in the shortest time wins.

America; Battle Hymn of the Republic; Columbia, the Gem of the Ocean; Rally 'Round the Flag; Red, White, and Blue; Tramp, Tramp, Tramp; America the Beautiful; Battle Cry of Freedom; Dixie Land; Hail! Columbia; Maryland, My Maryland; Star Spangled Banner; Yankee Doodle.

Record Breaking

Holding a record for something is great fun, and breaking someone's record for something is still more thrilling. Americans are fond of breaking and holding records, especially in athletics.

Why not try to hold the record in your class or among your musical friends? Why not try to play just a little better than any of the others and get your scales just a little smoother or a little faster than any one in your class? Why not memorize just one piece more than any one in your club? Just enough to keep ahead and hold the record.

Why not hold the record for never missing a lesson or being late? Why not hold the record for never losing your music or forgetting an assignment?

There are various ways in which you can break a record and hold it, besides being athletic!

Try to be a record breaker and a record holder this season in some way that will help you win your musical goal.

DOUBLE TIME

By Elvira Jones

I left the clock in Mother's room,
While practicing today.
I said, "I'm sure that I can tell
When through one hour I play!"

Then I began to play my scales
And exercises, too.
I made each one a finger game,
And played them through and through.

And then I played each little piece,
The short ones and the long;
I played the hymns that Mother loves,
And Daddy's favorite song.

And when I finished practicing,
I asked the time of Sue
To know if I had filled one hour.
But I had used up two!

JUNIOR ETUDE—(Continued)

The Key to the Music Room

(Continued)

COMPOSER: Crochety! Well, well!

PAULINE: Paul must be like him when he's composing. All musicians are dreadful when they are bothered. I guess it's because they get to like the music more than people.

COMPOSER: Crochety, is he? (*Sneezes.*) Who left the door open? Everything is blowing away. (*Papers flutter to floor, one dropping in to the fire place.*)

PAULINE: Oh, quick!

COMPOSER: Oh, my music, my music!

PAUL: I can get it. (*Rescues the paper.*)

COMPOSER: Thanks. Only one corner of it is spoiled.

PAULINE: Would it matter much if it burned?

COMPOSER: It is the very soul of my symphony and the only copy I have.

PAULINE: Paul, did you burn your hand? Oh, you did. Let's find Grandfather and get him to put something on it.

PAUL: We have found him, Pauline.

COMPOSER (*pointing to himself*): Yes, here he is, my dears. (*Kisses children.*) And it all goes to show that we should not judge hastily, for gardeners may turn out to be grandfathers, and nuisances may be angels!

PAULINE: I'm glad you did turn out to be our Grandfather, and I think we shall like it here.

HERROD (*entering, hesitatingly*): I have locked the music-room, Sir. (*Places the key on the table.*)

COMPOSER: Then unlock it, Herrod. I am going to show my treasures to the children.

HERROD: Not your collection of instruments, surely, Sir?

COMPOSER: Of course. And I am going to teach Pauline how to compose good songs and teach Pauline how to sing them.

PAUL AND PAULINE: Do you really mean it, Grandfather?

COMPOSER (*tossing the key to Herrod*): I will not need the key any more, Herrod, now that I have two bright little guardians to take care of me.

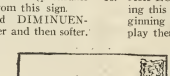
(*Children and composer exit, taking each others arms and singing.*)

HERROD (*scratching his forehead in astonishment*): That hay-fever must have gone to his head for sure!

Curtain

ANSWERS TO "ASK ANOTHER"

1. FERMATA: hold, or pause. Prolong the note or chord or rest under this sign beyond the regular arithmetical duration.
2. DA CAPO: repeat from the beginning.
3. OTTAVA: Play the note or passage under this sign one octave higher than given in the notation. If the sign is below the staff, play one octave lower than the notation.
4. The C CLEF: the middle line of this clef is middle C.
5. DAL SEGNO mark (pronounce sain-yo): repeat from this sign.
6. CRESCENDO and DIMINUENDO: growing louder and then softer.
7. Set the metronome pendulum at 84; then the pace of the pendulum is to be matched by the pace of the quarter notes.
8. TURN: a rapid ornament consisting of the principal tone and the neighboring tones above and below, as D, C, B, C, the final C being the principal tone.
9. MORDENT: a rapid ornament of three tones, the principal tone and the one below it and the principal tone again, as C, B, C.
10. ARPEGGIO: play the tones following this mark in rapid succession, beginning at the lower tone. Do not play them together.



DEAR JUNIOR ETUDE:

I would like to reply to the letter of Carol Betts, of North Carolina, telling how we organized our club.

We met at the home of our teacher and elected a president and secretary, choosing our club name, "The Pipes of Pan." Our Music Club meets once a month. Each member plays a piece he has learned, also an original composition. Following this we have ear tests and the story of a composer, given by one of the members. We read a chapter of "Young Folks Picture History of Music" and cut out the pictures. The rhythm orchestra concludes the meeting.

From your friend,
MARJORIE DUNCAN,
4513 5th Avenue,
Vancouver, B. C.

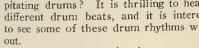
JUNIOR DRUM AND BUGLE CORPS., EASTHAM, MASS.

Drums, Drums, Drums

By OLGA C. MOORE

Who does not like to hear a parade band with its big brass instruments and its palpitating drums? It is thrilling to hear the different drum beats, and it is interesting to see some of these drum rhythms written out.

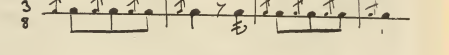
Drum music contains but one note, as there is no melody and the drummer need only know the rhythm. The strokes for the left hand frequently have the stems turned up and those for the right hand



turned down. Most drum rhythms begin with the left hand.

One of the principal drum figures is called the Roll, which is like a trill alternating between the two sticks. Another figure is called the Flair, which is like a grace-note preceding each stroke. Another is called the Drag, which is two grace-notes preceding each stroke. And a figure more complicated goes by the original name of Paradiddle!

In the Army, many signals are given by drum beats, such as the call for Assembly, which is:



The bass drum, being heavy and cumbersome, does not take much part in rolling or figure playing, but beats out the fundamental rhythm, often just the first beat of each measure, while the figures and subsidiary rhythms are left to the side drums or the snare drums.

The kettle drums, or timpani, as they are properly called, are not used in parades as they can not be carried about. They differ from other drums in that they have definite pitch. They are generally used in groups of three drums, tuned to the first, fourth and fifth of the scale, but their pitch is subject to frequent change, due to the change of key during the course of a composition. This changing of pitch while the other instruments are playing can only be

successfully accomplished by a drummer with a very sensitive ear. As the drums use different tones, their music is written in regular staff notation.

The next time you hear a band or orchestra, pay particular attention to the drums and see if you can write down some of the drum rhythms.

Club Corner

DEAR JUNIOR ETUDE:

The motto of our music club is, "A winner never quits and a quitter never wins." Our colors are blue and gold. At one of our meetings we presented the playlet, "If We Only Had Time," which appeared in the Junior Etude.

From your friend,
ELEANOR HARRIS (Age 13),
Pennsylvania.

DEAR JUNIOR ETUDE:

I enjoy studying the piano very much. I have taken piano lessons for three years. I have been working very hard for my recital which is in June. Last winter I was accompanist for an orchestra which was fun and work both. I also accompanied a violinist which helped me very much for accompanying other people.

In our music club we study the different composers. Each member of the club has one month in which to read the history of any composers that they choose. At the end of the month each pupil has to give a report on the book that they read. I read the life of Mozart and Beethoven, which are two of the best books I have ever read on any of the composers.

My music teacher has a contest for each semester. At each music lesson you get so many points if you have a good lesson. At the end of the semester the one with the most points receives a prize, and I had the honor of receiving it this semester.

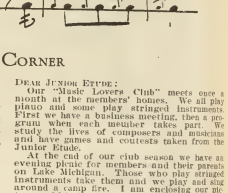
From your friend,
JEAN FRAWLEY RIEDEL (Age 12).

DEAR JUNIOR ETUDE:

Our "Music Lovers Club" meets once a month at the members' homes. We all play piano and some play stringed instruments. First we have a business meeting, then a program when each member takes part. We study the lives of composers and musicians and have games and contests taken from the Junior Etude.

At the end of our club season we have an evening picnic for members and their parents on Lake Michigan. Those who play stringed instruments take them and we play and sing around a camp fire. I am enclosing our picture, which I hope will be clear enough to reproduce.

From your friend,
LAURINE CHRISTIAN (Age 17), Michigan.



MUSIC LOVERS CLUB, MUSKEGAN, MICH.

DEAR JUNIOR ETUDE:

The name of our club is the Apollo Music Club. We have club pins shaped like a lyre and our colors are purple and green. We have a different password at each meeting. We get our password from our teacher's books. For instance, if the book we are reading is about Haydn, then Haydn would be our password for that meeting. After our programs we have refreshments and games.

From your friend,
JACK FREITAS (Age 12), California.

LETTER BOX LIST

Letters have also been received from the following:

Stanton Benson, Betty Jane Luft, Beverly Daniels, Marjorie Stark, Elaine Whitaker, Barbara Dickenson, Letha Ruddick, Eleanor Evelyn Norwood, Beulah Belle Gallagher, Mary Lou Matthews, Margaret Hopstadt, Willie Ramsey, Virginia Mills, Imogene Craig, Frances Rolby, Barbara Beyers.

JUNIOR ETUDE CONTEST

As usual, the Junior Etude contest will be omitted during July and August. The results of the April contest will therefore appear in the issue for September.

THE CURTIS PRESS, INC

An Enjoyable and Beneficial Summer-Time Recreation

THE PLAYING OF PIANO DUETS

PIANO STUDENTS should be encouraged to use this interesting medium for the rendition of delightful music and for the continued development of their pianistic abilities.

For **AVERAGE PLAYERS**, four-hand numbers provide a splendid form of diversion and serve as welcome entertaining features for home, community, church, lodge or other social groups.

PROFICIENT PIANISTS looking forward to the opening of the Fall recital season may now prepare some piano duets to give their programs variety and a touch of the novel.

PIANO DUET MATERIAL is here suggested to meet the needs of players from the student up to the recital pianist.

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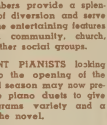

Price, 75 cents

Twenty-seven enjoyable melodies and interesting rhythms for the first piano duet efforts. These first and second grade duets are for two young students, each part being easy. This collection is a "best seller" in its field.

PLAYING TOGETHER

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The 20 first and second grade four-hand pieces it contains are delightful and helpful to young pianists. Both the *primo* and *secondo* parts of these easy duets are for playing by young pupils.

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Compiled and Edited by DR. HANS HARTHAN

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A wide variety as to style, key and rhythm is found in these 22 enjoyable piano duets which can be classed as grades 2, 2½ and easy 3.

JUST WE TWO

By GEO. L. SPAULDING

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Twenty-three easy first grade duets which have charmed many young players. Although simple, they are tuneful and interesting. Verses are given with each piece.

FOUR-HAND EXHIBITION PIECES

Efficient pianists will find these 14 duets worthy of their capabilities. They furnish superb material for real recital or concert work. Needless to say, good pianists also will get much pleasure in their use in private recreation.

Price, $1.25

ORIGINAL FOUR-HAND PIECES

While not extremely difficult, these 26 high character piano duets, for an adequate rendition, require performers of some ability. They are not arrangements. All are original writings for two players at one piano.

Price, $1.25

CELEBRATED LIGHT OVERTURES

FOR PIANO, FOUR-HANDS

Extremely interesting piano four-hand arrangements of favorite light overtures are given in this volume of 170 pages. (It may be well here to note that this same compilation comes for piano solo, the two volumes together being adapted to use in two-piano six-hand playing.)

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FOR PIANO, FOUR-HANDS

By CYRIL SCOTT

An extremely interesting set of three piano duet compositions by one of the most outstanding composers of the day. There is nothing ponderous about these duets, but true musicians will find great pleasure in giving them the artistic interpretations and finished renditions that they deserve.

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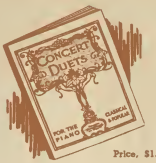
JUVENILE DUET PLAYERS

Price, 75 cents

A favorite album of 16 easy duets. Both parts are about grade two. These are just the type of duets that two young players naturally enjoy performing together.

CONCERT DUETS



Price, $1.25

It is doubtful if any collection of substantial piano duets anywhere near approaches this compilation in popularity. There is quite a variety and these duets are attractive and impressive, yet players in grades three and four may handle most of them, although several are a little more difficult.

SOUSA ALBUM

FOR FOUR HANDS

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The most popular marches of the "March King" make splendid piano duets, particularly since they retain much of the ornamentation used in the original band compositions. Those who like spirited piano duets will be thrilled with these fine duet arrangements of Sousa's glorious, virile inspirations.

MUSIC LOVERS' DUET BOOK

Price, 75 cents

This compilation stands in high favor. It gives 26 well-balanced piano duets for lovers of ensemble playing. These duets in point of difficulty are in the intermediate grades. These include a good portion of some of the best choices from works of contemporary writers, together with a few well arranged gems from such composers as Mozart, Schubert, Gluck and Liszt.

OPERATIC FOUR-HAND ALBUM

Price, 75 cents

Twenty-two good, effective piano duet arrangements of immortal melodies from the standard grand operas. These offer no great technical difficulties for any players who have studied three or four seasons.

STANDARD DUET PLAYERS' ALBUM

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A desirable all-around piano duet collection with 29 excellent four-hand pieces, chiefly medium grades. This selection of bright, tuneful numbers is from classic as well as contemporary writers.

TWO PIANISTS

There is a full range of styles in these 27 piano duets of medium difficulty from the writings of master and contemporary composers.

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Favorite Four-Hand Pieces

(SHEET MUSIC)

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Grade 1	
Sing, Robin, Sing..*Spaulding*	.35
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Tommy's New Drum (March) *Preston*	.30
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Water Nymphs (Waltz) *Anthony*	.40
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In a Rose Garden.....*Ewing*	.50
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The Stars and Stripes Forever (March).....*Sousa*	.75
Shower of Stars (Pluie d'Etoiles) (Caprice) *Wachs*	.75
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Adoration.....*Borowski*	.75
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Valse in A-flat...*Davis-Durst*	.60
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Prelude in C-sharp-minor *Vodorinski*	.50

MUSIC PUBLISHERS **THEODORE PRESSER CO.** 1712 CHESTNUT ST. PHILADELPHIA, PA.

HEADQUARTERS FOR THE PUBLICATIONS OF THE JOHN CHURCH CO.

"Paderewski knew his man. Apparently with dead earnestness, but perhaps with a glint of humor in his eye that the Viennese master did not detect, he moved with a stride of his long legs toward the window, exactly as if he were about to act on Leschetizky's suggestion. 'Hold on!' Leschetizky cried in alarm.

"'That is enough,' he concluded decisively. 'We will go to work.'

"They went to work. But to go to work under Leschetizky virtually meant to go to war. He was the famous teacher of whom the American pianist Fannie Bloomfield-Zeisler once said, 'Yes, Leschetizky is awful to study with, but, were he to kick me down the front steps, I would crawl to him again up the back steps.' Paderewski himself once told of a moment when, exasperated beyond endurance, he stormed out of the studio angry enough 'to throw rocks'; he actually had the impulse to pick up a stone and send it crashing through the window. But he went back. Leschetizky's war-like methods had a purpose. 'I am a doctor,' he once remarked, 'to whom pupils come as patients to be cured of their musical ailments.'"

First Bow

THE STUDENT worked eight, ten and twelve hours a day, and it was not long before Leschetizky became excited about the genius of his pupil. His début occurred at a concert with Paulina Lucca, and immediately he commenced to attract wide attention.

In 1888 Paderewski found himself in Paris, which, because it was the traditional Polish refuge, was called "the Polish capital"—the capital which provided such a splendid sanctuary for Chopin; Paderewski was still a frail young man "living on his nerves." His first recital at the Salle Erard was a spontaneous, electric triumph. Naturally he instantly became the center of a large coterie of admirers. Two years later London capitulated to his genius, although some of the purblind critics failed to acknowledge him at first. His début in America was in 1891 on November 17th at Carnegie Hall. His success was historic. Mr. Phillips' notable biography gives a most excellent account of Paderewski's triumphal entry to the New World, as it does every phase of his remarkable development. The only part that the writer might have advantageously extended is the work of Paderewski as a composer in larger forms, which the writer of this review feels has never been given adequate recognition.

The Editor of THE ETUDE was present as a lad upon the occasion of Paderewski's first appearance in New York. His unusual name had appeared upon the billboards for weeks, and the music lovers were excited with curiosity created by reports from abroad. The general public, however, did not respond at once and the audience was not large. On that day your Editor met Henry T. Finck for the first time. Later Mr. Finck became an intimate friend of Mr. Paderewski and your Editor for years also enjoyed Mr. Finck's close friendship. Of all the New York critics, Mr. Finck was the one who immediately divined Mr. Paderewski's greatness and reported the concert with unreserved enthusiasm in the New York Evening Post.

Greatness Undisguised

PADEREWSKI'S appearance on the stage on that day was unforgettable. He was very slender and his head was crowned with the reddish hirsute aure ole which Burne-Jones made famous in his notable portrait. His "personal magnetism"—to use a hackneyed term—was so powerful that it literally made the audience breathless. It was impossible not to realize his inherent poetic greatness. Here, then, was a virtuoso who was one with the instrument, so that for the moment it was difficult to think of them as two separate things, human and material. Both were joined in the interpretation of a new eloquence in musical art.

Paderewski as an all-sacrificing patriot who spared nothing to help free his native land, as well as Paderewski as a statesman, are familiar chapters in the tragic history of our last three decades. Mr. Phillips' book covers these periods with valuable exactness and much new information.

ETUDE readers will be especially interested in his comments upon Paderewski, the teacher. In this section, Mr. Phillips has paid the Editor the honor of quoting from his conference with Paderewski in his "Great Pianists upon Piano Playing." Mr. Paderewski, in speaking of music study, says:

"'To teach or to learn to play the piano or any other instrument, we must commence at the beginning. The pupil must first be taught the rudiments of music. When these have been mastered he must next be taught the technique of his instrument, and if that instrument be the piano, or the violin, or the harp, or the violoncello, the muscles and joints of the hands, wrists and fingers must be made supple and strong by playing exercises designed to accomplish that end. At the same time, by means of similar exercises, the pupil must also be taught to read music rapidly and correctly. When this has been accomplished he should render himself familiar with the works of the master—not by having them drummed into him by his instructor, but by carefully studying them by himself; by seeking diligently and patiently for the composer's meaning, playing each doubtful passage over and over again in every variety of interpretation and striving most earnestly to satisfy himself which is the most nearly in harmony with the composer's ideas.

Ideals of Teaching

"'THE CHIEF aim of every teacher of the pianoforte should be to impart to his pupils a correct technique and to enable them to play any composition at sight with proficiency and correctness; but how much, or rather how little, of this kind of teaching is practiced by many so-called music teachers? Many really competent music teachers have assured me that of all the pupils who came to them from teachers of lesser reputation to be "finished" there is not one in ten who has ever been taught to play all the major and minor scales in all the various keys' . . .

"'There is no other known method of finding out the inner meaning of a composition equal to that of playing it over and over again to one's self. New beauties present themselves; we get nearer and nearer to the mind of the composer; the process becomes one of continuous uplift.' The memorizing of compositions by the masters is another point that Paderewski insists on. But, perhaps with recollections of his own boyhood days, he is careful to point out that the pupil must not be made stale and weary by overpractice: 'physical weariness from too much practice,' he declares, 'is just as bad as mental. To overtaitgue the muscles of the pupil is to spoil their tone at least for the time being, and some time must elapse before they can gain the former elasticity and vigor.' . . .

"'To a child of pronounced talent for the art, a musical mother is a God-given aid. If we look but casually into the pages of musical biography we find the great and invaluable role which such mothers have played in the lives of master musicians. To the mother the world owes a great debt. Recognizing the precious talent which must receive very early and right cultivation to reach a high goal in the long, hard way of art, she has put no limit either on devotion or self-sacrifice that her child might be developed. The musically informed mother is of great aid in directing the earlier practice of her children in those years when little heads, not being old enough, can scarcely be expected to select as pleasantest the right way of doing things. This type of mother, too, knows her classics, and allows no sacrifice of time on the vapid and worthless.'"

The music lover, student and teacher will find abundant fresh and inspiring material in Mr. Phillips' new volume.

The Proper Care of School Pianos

By RALPH HAWLEY

SCHOOL pianos should receive the same care as home pianos, only more of it. Mother keeps the piano looking nice at home. But school pianos have no mother to dust them off, keep the keys clean and see that moths and mice are not destroying the instrument. Too often no one at school is given the task of watching over and caring for the piano.

By experience it has been found that the cheapest and best method of caring for school pianos is to assign one teacher to care for each piano. She should keep the piano locked when not in use, report to the superintendent or assistant when anything about the piano is broken or in need of adjustment and teach the janitors how to safely move the pianos, leaving the moving of pianos entirely to them or to other men when janitors are not available.

Protection of the piano. Children amuse themselves at the school piano. When tired of this amusement they treat it like a discarded toy. They break it up. Vandal-mindedness in one child spreads like yeast until it impregnates a whole school.

And so, in addition to avoiding the destructiveness of mice and moths, dampness and the extremes of heat and cold which all pianos are more or less subjected to, the school piano must be protected against abuse, extra wear and tear from more constant use and a lot of accidents which happen to school pianos only.

Accidents. Guard again the piano toppling over on its back. This is apt to happen when children move the piano. Pianos are top-heavy.

Do not place vases containing water on the piano.

Summer dampness. Avoid some of the effects of summer dampness by keeping the top lid and front open, so that air can circulate inside.

Winter heat. Steam, vapor or warm air systems of heating dry out the piano, and it is apt to become unglued at the joints. Water in the heating system is never sufficient to replace the lack of moisture in the air. This may be remedied to some extent by placing two or more wide-mouthed, open, gallon cans half-filled with water inside on the floor of the piano. Evaporation will somewhat offset the very drying effect of the heat. Take out the water as soon as the fires are out in the spring. It is the heat above 70° F. that hurts pianos.

Mice, moths. If there are mice any where in the building, they will nest in the piano. Mice destroy tapes and felts for nesting material. Catch all the mice. No other method is practical. DO NOT POISON!

Moths begin at the bottom and work up. The key strip of the piano may be removed by taking out four screws from underneath. Examine the felts under the keys. If moths have begun work on the felts call the tuner. He will vacuum clean and gasoline the felts and hang a pound of di-chlorocide inside to kill off any insects that might hatch out later. The di-chlorocide does its work by smothering the moths. Therefore, keep the piano closed for a month thereafter except when playing it.

Moving the piano. Most accidents happen to pianos while they are being moved. The school janitor is the logical man to move the piano. Other men may do the job in his absence, but children never. They might get seriously injured or even meet their death by having the piano fall on them. Such things have happened. In having a piano moved follow these rules: 1. Avoid scratching the varnish. Cover or remove buttons or buckles on the clothing. 2. Move the piano slowly. This saves the casters. When a castor is torn off and not replaced it is the beginning of the end for that piano. 3. Move only an inch at a time when the piano is passing through narrow doorways. *Watch the front and never mind the back.* 4. Have one person superintend the moving and let this person give directions for every move made by the helpers. Two husky men can move a piano safely almost anywhere. More helpers complicate the job and make accidents more likely to happen. There are many devices made to make piano moving easier and safer, but schools cannot invest in such things on account of the cost. For moving grand pianos on and off the stage (on a level but no up or down) there is made a rubber tired "stage truck" which is practical and useful. It is insurance against breaking off a leg of the piano, an accident which has happened many times in schools all over the country. Any man who cannot move a piano without scratching it is not fit to be a school janitor.

Economy in school piano care. It has been found to be more economical to have enough pianos in schools so that it may never be necessary to move one up or down stairs or from floor to rostrum. Pianos are too valuable to be destroyed through frequent movings.

The greatest saving in the care of the school piano has been found to be the twice-a-year tuning and repairing contract system. A tuner will do this for a small annual fee than the sum total of intermittent tuning, because, knowing just what work he has to do, he can plan to have it take less of his time. Under this system the pianos are always in good condition, seldom needing big repairs. Small repairs are taken care of before they become great, and before the player acquires a grudge against the instrument.

It is patent that pianos tuned twice a year and kept in perfect playing condition give better music, train pupils more rapidly and train the ear more perfectly.

The piano action, as the playing part is called, is a delicate mechanism, and no adjustment or repair can be safely undertaken by anyone not trained in the work.

Clean the keys with a damp cloth. Dry with other cloths. A small amount of alcohol on the final cloth will dry the keys perfectly. Do not let the alcohol touch the varnish. Do not let the sun shine on the varnish. Do not let the piano freeze.

Signor Patti and a Few Others

By JAY MEDIA

NOTABLE HUSBANDS OF FAMOUS SINGERS

JENNY LIND AS A GIRL
From a contemporary music title page

"AND THIS, I suppose, is Signor Patti," smiled a dowager at Covent Garden, as she shook hands with a handsome tenor.

"Madame!" exclaimed the indignant singer, "I am Nicolini; this, my wife, is Adelina Patti. Madame, I am outrage. It is fortunate for you that you are the woman, for if you were the man and call me Signor Patti——."

Alas for the prima donna's husband! He cannot spare himself from being lost in the glare of his wife's fame. Unless he be a man of extraordinary gifts and distinction, he is doomed to be Mr. Prima Donna all the rest of his days. There have been a few exceptions, and they are most interesting ones. In many cases only the divorce court has rescued him from oblivion. It is interesting to catalogue the great singers of the past and present and note those who have made themselves worthy of the distinctions bestowed upon their wives. One of the notable exceptions was that of the husband of the Swedish Nightingale, Jenny Lind.

Jenny Lind

THERE WAS nothing in the career of Jenny Lind that could offend the most squeamish early Victorian stickler for conventions. Her private life was a delight to her British and American admirers. How much of her success was due to the creator of ballyhoo, P. T. Barnum, can never be estimated. Barnum, genius that he was, realized that the tenets of Victorianism made it good business to herald the morals and the benefactions of his star, just as the moving picture publicity man plays with the scandals of the latest screen beauty. None but a genius like Barnum could have persuaded the Fire Department of New York City to turn out to serenade his star. Jenny Lind's goodness and generosity were monumental. In 1850-1852 she toured America, reaping a fortune of $130,000. Of this she gave $100,000 to Swedish charities. To this day her name arouses the reverence in her native country, which we feel when we hear the names of Washington and Lincoln. She is a great national figure, unlike any similar personage in American history. While on her American tour she married Otto Goldschmidt, her accompanist, in Boston (February 5th, 1852).

In His Own Right

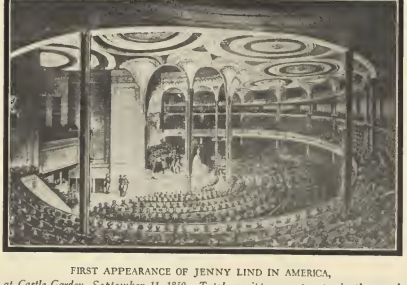
GOLDSCHMIDT was a remarkably fine pianist. He is reported to have been a pupil of Mendelssohn and Chopin. In addition, he was also a very competent conductor, capable of leading the Festivals at Düsseldorf and Hamburg, as well as the Bach Choir, which he founded in London in 1875. He was also a composer of no mean ability. The regard with which he was held in London is indicated by the fact that he was made an honorary member of the London Philharmonic Society and became Vice Principal of the Royal Academy of Music. Indeed, it is a question whether he might not have been a very much more distinguished man had it not been for the fact that Jenny Lind's eminence naturally belittled all who came within her group.

The marriage itself was one of the most beautiful romances of music. The couple were ideally happy, had affluent means, were continually engaged in helping others and deserved the respect they always received. No greater refutation of the common opinion that scandal is a necessary ornament to the singer's career could be imagined than the married life of Jenny Lind. She needed no galaxy of Hollywood divorces to wake up her box office.

Malibran's Husbands

VERY DIFFERENT was the career of Madame Malibran, famous dramatic contralto and daughter of Manuel Garcia, the Spanish tenor, who in 1825 brought his talented wife, son and daughter to New York with a really excellent company and inaugurated Grand Opera in America. Malibran had made her furor in London, and in New York she was not long in becoming the idol. The company gave seventy-nine performances in the Bowery at the Park and at the Bowery theaters. Soon his daughter became the toast of the growing metropolis. A French importer, one Malibran, wooed and won the handsome Maria Felicita Garcia. They were married and quarreled regularly; he became bankrupt and the singer shed him in the customary manner. Malibran contended that he could not stand playing second fiddle to his brilliant and gifted wife.

Several years later she married the Belgian violinist, Charles Auguste de Bériot, who had been devoted to her for a long time. Shortly thereafter she fell from a horse and was severely shocked. Her great artistic interest and ambition led her to attempt performances before she had recuperated, with the result that she died from exhaustion after a performance. Malibran was also a highly gifted pianist. She composed numerous nocturnes, romances, and so forth, and was widely loved because of her wonderful personal charm. De Bériot made many tours with Malibran, but after her death in 1836 he was so overcome by his loss that he retired from the stage for four years and never regained his interest in his art. De Bériot's works, including his seven concertos for the violin, form a very important part of the literature of that instrument.



FIRST APPEARANCE OF JENNY LIND IN AMERICA,
at Castle Garden, September 11, 1850. Total receipts were twenty-six thousand, two hundred thirty-eight dollars.

Patti's Three Matrimonial Voyages

ADELINA PATTI, greatest coloratura singer of her day, ventured three times upon the high seas of matrimony. Her first marriage was contracted in 1868, when Patti was twenty-five years old and already the operatic sensation of the world. The man was the Marquis de Caux, French, jealous and incredibly stupid. She separated from him nine years later, but did not acquire a divorce until 1885. Scandal has it that the Marquis was enraged whenever anyone of his sex cast admiring glances at Adelina. In the cast of one of her companies was the tenor Nicolini, who despite this Italian name was really a Frenchman, Ernest Nicholas. Nicolini was handsome, brilliant and a practiced stage lover. Patti became deeply enamored with him but, knowing her husband's disposition, she employed her ability as an actress to make public demonstrations of her detestation of the successful tenor. Privately she received his court with keen delight. It was years before the stupid Marquis discovered that he was being duped.

After the divorce, Patti married Nicolini, and no more devoted husband could be imagined. Nicolini was a capable singer but not especially gifted as a grand opera artist. His best rôles were *Lohengrin*, *Faust* and *Rhadames*. He was also an excellent pianist and often accompanied his famous wife in public. The writer as a child was taken to hear Patti in New York. From a proscenium box he saw the couple leave the stage after a vocal triumph and watched them embrace in the wings with all the enthusiasm of children.

ADELINA PATTI AS A GIRL
From a contemporary music title page

When Nicolini died in 1898 Patti did not nurse her grief very long. In the following year she married a handsome Swedish nobleman, the Baron Cederström, many years her junior. Patti was then fifty-six, but the Baron was most attentive to his famous bride until her death in 1919.

After the early eighties, it is reported that Patti never sang for less than $5,000 a performance, becoming one of the most wealthy singers of musical history. Patti's sister, Carlotta, whose lameness prevented her from becoming an opera singer, was thought by many to possess a voice superior to that of the great diva. Like Malibran, she was also an excellent pianist.

The Romance of Parepa-Rosa

PAREPA-ROSA was half Scotch and half Roumanian, although she was born in Edinburgh. Her real name was Euphrosyne Parepa de Boyescu. Her mother, Elizabeth Seguin, was an accomplished professional singer. After her European successes Parepa-Rosa made an American tour in 1865, when music was especially welcome, at the end of the war. In her company was one, Carl Rosa, whose real name was Karl Rose. They were married in New York in 1867 and shortly thereafter was formed one of the famous touring opera companies of history, the Carl Rosa Company. Rosa was an excellently trained violinist who had been educated at the conservatories of Leipzig and Paris. When Parepa-Rosa died (1874), he continued opera in England with very great success. Their married life is said to have been unusually happy.

Nordica, the Great

LILLIAN NORDICA, our American "Walküre," suffered from varied matrimonial experiences. Her first husband was Frederick A. Gower, whom she married at the age of twenty-three. Less than two years later she began proceedings for separation, but Gower went upon a balloon trip and disappeared. Thirteen years after that she became the wife of a Hungarian tenor, Zoltan Dome, with whom she lived until her divorce eight years after. Five years passed and she married the banker, George W. Young, in London. Nordica was endowed not only with a glorious voice but a highly idealistic nature and great warmth of spirit. It is especially tragic to note the rather disastrous matrimonial experiences of this fine American singer.